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OUR GOOD (AND BAD) VOTE GUIDE TO THE SAN FRANCISCO SUPERVISORS P13

GUARDIAN

APRIL 21 - 27, 2010 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 44, NO. 29 FREE

LIGHTS, CAMERA, FESTIVAL

Our guide to the 53rd annual SFIFF:
drag queens, blood, and booze,
international gems, Ebert, and more! P22

Gore gore girl
Peaches Christ in
Joshua Grannell's
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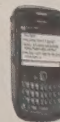


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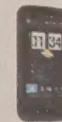


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4.21.10

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

The San Francisco Chamber of Commerce decided this month to release a scorecard ranking the members of the Board of Supervisors on business-related issues. The idea was pretty clear: make the progressives on the board appear "anti jobs" — although some of the selections (naming rights for Candlestick Park?) weren't really jobs issues at all. And the scorecard wasn't about jobs (after all, the biggest employers in San Francisco are public agencies); it was about the downtown agenda.

We typically wait until election time to review how the supes voted over the past two years, but since the Chamber is launching its assault early, we thought we'd add a dose of reality. On page 13, you can find our list of 20 key votes on a broad range of progressive issues and see how the district supervisors did.

There's another guide in this issue, too — our annual look at the San Francisco International Film Festival. And in honor of the festival, we've done something unusual. There are two different versions of the Guardian cover, highlighting two different movies. Go ahead — collect 'em both. **SFBG**



THE ATOMER LUMINA LUMINA

SALUTATIONS, NORTHERN LAND MASS, AND WELCOME AGAIN TO GLOX NEWS!

OUR TOP STORY: A PROFESSIONAL ATHLETE HAS BEEN CAUGHT INSERTING HIS PRO-CREATIVE TENTACLES INTO THE BREEDING RECEPTACLES OF INAPPROPRIATE MATING PARTNERS!



IN OTHER NEWS, THE ANOINTED REPRESENTATIVE OF A CULTURALLY ENTRENCHED INSTITUTION DEVOTED TO JUDGING THE CONDUCT OF OTHERS ONCE AGAIN STAND ACCUSED OF PERSONALLY ABHORRENT BEHAVIOR.

MISTAKES WERE MADE, AND WE HOPE IN ALL SINCERITY THAT SENTIENTS WILL POLITELY OVERLOOK THEM!



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The danger of Props. 16 and 17

EDITORIAL The California Democratic Party voted at its statewide convention April 17 to oppose Propositions 16 and 17. The San Francisco Chronicle — no friend of public power and consumer rights — endorsed strongly against both measures April 18. In fact, most major newspapers and civic groups have come out against what amounts to the most blatant attempt in California history by a pair of big corporations to buy favorable legislation at the ballot box.

And for Pacific Gas and Electric Co. and Mercury Insurance, none of that matters much.

This campaign is all about money — big gobs of money — and PG&E and Mercury have it and their opponents, so far, don't. And if that doesn't change in the next few weeks — if Democratic Party leaders, starting with

Speaker of the House Nancy Pelosi and Sens. Dianne Feinstein and Barbara Boxer — don't immediately start making the defeat of these two measures a priority, California will send a signal to every big corporate interest in the world that its laws and policies are for sale.

Prop. 16 is being sold — in slick TV ads and mailers so deceptive they can only be called intentional lies — as giving the voters the right to have a say before local government gets into the business of selling electricity. The proposition, one PG&E flyer notes, "is our best protection against government spending your money to get into a business they [sic] know nothing about."

Actually, government knows a lot about the electricity business. All over California, public power agencies offer better service and lower rates than the private utilities.

Nationwide, residents of more than 2,000 communities have public power — and few want to give it up and return to buying electricity from private utilities.

But that's not the point. Prop. 16 exists entirely because PG&E wanted to stop competition. The company is spending at least \$35 million of its money to pass a law that would require a two-thirds vote (a nearly insurmountable obstacle) before any local agency can offer or expand local electricity service. The Chronicle, which has always opposed public power in San Francisco, argues that "Californians should be skeptical of any local government's claim that it can deliver cheaper and cleaner power than an established utility. But they should be at least as wary when that monopoly utility wants to deprive them of that choice."

CONTINUES ON PAGE 6 »

To receive the same level of benefits as Europeans, most Americans fork out a ton of money in out-of-pocket payments, in addition to our taxes.

What do you get for your tax dollars?

By Steven Hill

OPINION Most Americans seem to regard April 15 — the day income tax returns are due — as a recurring tragedy akin to a biblical plague. Europe frequently plays the punching bag role during these moments because there is a perception that the poor Europeans are overtaxed serfs.

But a closer look reveals that this is a myth that prevents Americans from understanding the vast shortcomings of our own system.

The fact is, in return for their taxes, Europeans receive a generous support system for families and individuals that Americans must pay for exorbitantly, out-of-pocket, if we are to receive it at all. That includes high-quality health care for every single citizen, the average cost of which is about half what Americans pay, even as various studies show that Europeans achieve healthier results.

But that's not all. In return for their taxes, Europeans also receive affordable childcare, a decent retirement pension, free or inexpensive university education, job retraining, paid sick leave, paid parental leave, ample vacations, affordable housing, senior care, efficient mass transportation, and more. To receive the same level of benefits as Europeans, most Americans fork out a ton of money in out-of-pocket payments, in addition to our taxes.

For example, while 47 million Americans have no health insurance, many who do pay escalating premiums and deductibles. Anthem Blue Cross of California announced that its premiums will increase by up to 40 percent. But all Europeans CONTINUES ON PAGE 6 »

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PUBLIC NOTICE HUNTERS POINT SHIPYARD Technical Meeting



April 2010

The Department of the Navy (DON) invites the public to attend a Hunters Point Shipyard (HPS) technical meeting. The Navy will be discussing and answering questions regarding the Draft Parcel C Record of Decision (ROD).

Draft Parcel C Record of Decision

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Office telephone number: (619) 532-0913
Fax number: (619) 532-0995
E-mail: keith.s.forman@navy.mil

Information is also available on the Navy's Hunters Point Shipyard website:

<http://www.bracpmo.navy.mil>

Click 'BRAC 2005', click on 'Prior BRAC Installations' drop-down menu, and then select 'Former NSY Hunters Point'.

Additional information and documents can be found at the HPS Information Repositories:

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PROPOSITIONS

CONT>>

Prop. 17 is another blatant single-interest measure, sponsored and underwritten entirely by one giant insurance company, to change the way car insurance is regulated in California. It would, among other things, allow insurers to raise rates for people who don't already have coverage. Give up your car for a year (because you lost your job and couldn't afford it, or decided that you could commute just as well by bicycle, or for any other reason) and the next time you buy insurance, your rates could soar — even if your driving record was clean.

The problem here is not just two awful laws — it's the idea that a single company, with loads of cash, can utterly subvert not only the intent of California's initiative law but the basic premise of Democracy. PG&E and Mercury were unable to get the state Legislature to do what they wanted, so they hired campaign consultants, paid millions for people to gather signatures on petitions, put the self-serving measures on the ballot, and are now flooding airwaves and mailboxes with well-crafted, effective lies. If they succeed, what's going to stop every other sleazy big-money interest from doing the same?

Well, right now, nothing.

It's absolutely critical, both for the issues of public power and consumer rights and for the fundamental notion that you can't simply buy a new law, that Props. 16 and 17 are defeated. But we're not seeing a lot of evidence that any of the most influential people in California are taking this seriously.

State Sen. Mark Leno has done tremendous work in getting the state party to oppose Prop. 16. Assembly Member Tom Ammannio has been working nonstop in Sacramento to try to get some money into the No on 16 coffers. San Francisco Sup. Ross Mirkarimi has led the statewide organizing efforts. And San Francisco City Attorney Dennis Herrera joined a lawsuit to invalidate the law.

But in all the speeches and public statements that Pelosi, Boxer, Attorney General Jerry Brown, Lt. Gov. candidates Janice Hahn and Gavin Newsom, party chair John Burton, and others delivered at the state party convention, there was nary a mention of the fundamental importance of voting no on 16 and 17. None of

the people who are capable of raising millions of dollars, the sort of money needed to defeat these measures, is making much of an effort to do it.

Props. 16 and 17 can be defeated. All it takes is a massive campaign to educate voters in a low turnout election about what these two measures actually are. But if the state's political leaders allow these two measures to pass, California in 2010 will go down in history as the most corrupt and ungovernable state in America. And it's very close to happening. **sfbo**

TAX

CONT>>

receive health care in return for a modest amount deducted from their paychecks.

Friends have told me they are saving nearly \$100,000 for their children's college education, and most young Americans graduate with tens of thousands of dollars in debt. But European children attend for free or nearly so (depending on the country).

Childcare in the U.S. costs over \$12,000 annually for a family with two children; in Europe, it costs about one-sixth that amount, and the quality is far superior. Millions of Americans are stuffing as much as possible into their IRAs and 401(k)s because Social Security provides only about half the retirement income needed. But the more generous European retirement system provides about 75 percent to 85 percent (depending on the country) of retirement income. Either way, you pay.

Americans' private spending on old-age care is nearly three times higher per capita than in Europe because Americans must self-finance a significant share of their own senior care. Americans also tend to pay more in local and state taxes, as well as in property taxes. Americans also pay hidden taxes, such as \$300 billion annually in federal tax breaks to businesses that provide health benefits to their employees.

That's something to keep in mind as you pay your income taxes. **sfbo**

Steven Hill is the author of the recently published Europe's Promise: Why the European Way is the Best Hope in an Insecure Age (www.EuropesPromise.org) and director of the Political Reform Program for the New America Foundation.



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Wilbur Storey, statement of the aims
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The Bottom of the Hill

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The Razz Room

ANTHONY BROWN'S
ASIAN AMERICAN
ORCHESTRA
Yoshi's Oakland

THU 4/22

LIFE / STYLE
The Beauty Bar

JROD INDIJO FEAT. THE
WHOOLOGAN
Coda

SONATA ARCTICA
MUTINY WITHIN
POWERGLOVE
Slim's

YO LA TENGO
The Fillmore

THE CUBAN COWBOYS
CHICHA LIBRE
DJ JUAN DATA
The Ricksaw Shop

FRI 4/23

YO LA TENGO
The Fillmore

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The Fox Theater

STRIPMALL
ARCHITECTURE (CD
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GEOGRAPHER
DELLE VELLUM
Cafe Du Nord

DOZIE
The Razz Room

SAT 4/24

YO LA TENGO
The Fillmore

SLEEPY SUN
LITTLE WINGS
LATE YOUNG
DJ BRETT WILDE
The Ricksaw Shop

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MYSTERY LIGHTS
HYSTERIANS
Pissed Off Pete's

OR, THE WHALE
ODAWAS
GHOST AND THE CITY
The Uptown

SUN 4/25

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BOWS & BEATS
Yoshi's SF

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LE SWITCH
WHISPERING PINES
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MON 4/26

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

By Adrian Castañeda
news@sfbg.com

San Francisco's Potrero del Sol Skatepark is often packed with skateboarders, a testament to the sport's popularity and to the dearth of places in the city where it's legal to skate. But that will soon change with the city's commitment to build two new skateparks: one in SoMa and the other in the Haight.

Both have been tentatively approved by the Board of Supervisors. But before any concrete is poured, the skaters will have to overcome budget crises, angry homeowners, and their own bad reputations, particularly in the Haight, where the proposed park has gotten caught up in the furor over vagrants and the proposed sit-lie ordinance.

San Francisco has long been a skateboarding hub, yet there's always been friction with police, businesses, and everyday city life. Even though it's legal, there just aren't that many places to do it anymore, partially because the city and property owners routinely attach barriers to any surfaces that might be appealing to skaters.

Skateboarders, long accustomed to being ignored and disenfranchised, have responded in their usual DIY fashion, such as building a few obstacles in an empty parking lot under a freeway overpass. The city took notice of the demand and after three years of planning and meetings, the newest of San Francisco's skate parks has finally been allotted the necessary funds to begin construction around the end of summer.

The Central Freeway Skate Park will be located in what is now a parking lot at the intersection of Duboce and Stevenson streets in the north Mission District area. With \$2 million collected through the Central Freeway Corridor Housing and Transportation Improvement Act of 1999, which provides for the sale and lease of parcels of city land that were under the now-demolished freeway, officials plan to develop the park to eventually include basketball courts and a dog run.

Rich Hillis of the Mayor's Office of Economic Development said the city is considering a variety



Bill Ryan catches some big air in Potrero del Sol Skatepark, one of the few places in San Francisco that welcomes skateboarders. | GUARDIAN PHOTO BY CHARLES RUSSO

Rolling forward

City plans to open two new skateparks, but Haight site sparks concern from neighbors

of improvements, but confirmed that "we think the skate park is the priority." He attributes the park's relatively unopposed approval to the demands of the city's skaters and to the community as a whole. "They embraced the idea of a skatepark early on," Hillis said of the forward-thinking residents of the area. He jokingly adds that the park should be named "Hornbeck Park" after Bryan Hornbeck, director of the San Francisco Skateboard Association. Hornbeck and his associates started the SFSA to push the city to build new parks designed with skaters in mind.

"San Francisco has to have a world-class skatepark," Hornbeck said at one of the many skate events his group organizes. Hornbeck said the city has been receptive, working with skaters on the design of the park, but left SFSA to organize skaters and raise the funds. "It's bake sale; it's lemonade stand; it's

the best we can do," Hornbeck said. "We're not trying to take anything, we're trying to make our own thing."

Plans for the park, drawn up by notable skatepark design firm New Line Skateparks, are currently under review by civil engineers. After the plans are finalized, the project will be bid out to find a contractor. Tentative 3-D renderings have been online for months, sparking heated debate on skateboarding Web sites.

When the acclaimed Potrero del Sol Skatepark opened in 2008, many skaters felt that while it was well-designed and enjoyable, it didn't have enough terrain that mimicked street riding. New Line has designed a number of skating plazas, most recently in Los Angeles. Its involvement gives many skaters hope that the new park will incorporate obstacles that represent the city's rich street skating history.

But things are not moving as swiftly for the city's other planned skate park, just beyond where Waller dead-ends at Stanyan in the Haight, which doesn't have the same guaranteed funding stream. While bids for a design have been submitted, the Recreation and Park Department needs to get approval for \$1 million–\$2 million in construction funds before moving forward. The city proposed the 120,000-square-foot cul-de-sac at the end of Waller and next to SFPD's Park Station after the original site near the Golden Gate Park horseshoe pits was found to be too small and lacking the necessary sight-lines for safety. But according to some residents groups, the parking lot is less safe for youths.

Citing police incident reports, Lena Emmery, president of the Cole Valley Improvement Association, told us the Waller

park would be in an area with a high number of reported assaults and drug arrests and would add to noise pollution. "This location puts a skateboard park too close to a dense residential area, as well as some businesses that would be negatively impacted by the noise from the skaters," she wrote via e-mail.

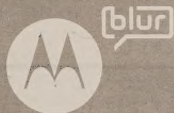
While the lot is occasionally used for bicycle safety classes and overflow parking at Kezar Stadium, it sits empty most of the year, although a farmers market will hold its grand opening there April 28. Will Keating, a Waller Street resident and skateboarder who works on Haight Street, is excited about the proposed park. He disagrees with claims that the park would be a negative impact on his neighborhood. "I hear homeless mutants going crazy outside my window every night, I would much prefer skateboards," Keating said of the current noise pollution.

The Haight Ashbury Improvement Association, which is leading the charge for a sit-lie ordinance, conducted a survey on its Web site and found that many of its visitors feel the skatepark would increase noise and safety problems in the Haight. Visitors to the site also said the lot would be better used as a farmers market. Yet city officials say the two are not mutually exclusive, and early designs for the project are said to include a large public plaza adjacent to the park intended for community events.

"We realize this is going to be a multiuse space," said Nick Kinsey, property manager for the Recreation and Park Department. "Throughout San Francisco there are thousands and thousands of skateboarders but only two places where it is legal to skate." Kinsey called the park is "a done deal," citing a 2007 ordinance introduced by Sup. Ross Mirkarimi that mandates the department build a skatepark on the cul-de-sac.

Kent Uyehara, merchant chair for the HAIA and owner of FTC skateshop on Haight, said the community's fears about pedestrian safety are understandable, but that fears of increased violence and drug use are irrational. "If you can't have a skate park next to a police station, then basically you are saying you

CONTINUES ON PAGE 11 »



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"I don't think that the neighborhood should be complaining about the energy a skate park will bring. Skate parks are pretty positive."

Julien Stranger

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GREEN CITY 14

ALERTS

By Paula Connelly
alert@sfbg.com

THURSDAY, APRIL 22

Oakland Teachers Strike
Demand improved learning conditions for students and for re-prioritizing next year's Oakland Unified School District budget at this protest against a top-heavy administration, increase in private contracts, and continued layoffs of teachers and support staff. 6 a.m. picket at your local Oakland public school, free. Noon rally at Frank Ogawa Plaza 14th St. at Broadway, Oakl. Oaklandcoalition@gmail.com

Stop the Gang Injunction
Protest the proposed gang injunctions in North Oakland as a vehicle for racial profiling and criminalizing the day-to-day activities of youth of color. Demand that the city invest these resources in addressing root causes of violence and finding solutions toward building affordable communities for everyone. Protest scheduled to coincide with the preliminary hearing for the injunction. Noon, free. Superior Court of California, Alameda County 1221 Oak, Dept. 20, Oakl. Stoptheinjunction.wordpress.com

SATURDAY, APRIL 24

Million Meals for Haiti
Thousands of volunteers are needed to help pack and ship 1 million meals in less than 24 hours to feed earthquake survivors in Haiti. The Salvation Army plans to distribute 1 million meals per week in Haiti for the next six to nine months and has issued a call for help. 8 a.m., free. Cow Palace 2600 Geneva, Daly City (415) 553-3568 www.sfsalvationarmy.org

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MONDAY, APRIL 26

Environmental Emergency Conference
Attend this conference organized by Revolution Books in response to the failure of the Copenhagen climate talks to initiate any significant

measures to address our climate change crisis. The speakers bring a wide range of political perspectives, experience, and expertise in sounding the alarm for action. 7 p.m., free. UC Berkeley - Stanley Hall Auditorium Mining Circle, off Gayley road, Berk. www.ucberkeleyemergencyviroconf.org

TUESDAY, APRIL 27

Hold Big Banks Accountable
Join the march to Wells Fargo's annual shareholders meeting and protest the mass evictions of California families by big banks that are guilty of predatory lending,

refusing to make necessary loan modifications to save neighborhoods, and continuing to reap record profits after being bailed out by taxpayers. Noon march, free. Meet at Justin Herman Plaza, Embarcadero at Market, SF 1 p.m. rally, free. Merchants Exchange Building, 465 California, SF (415) 864-3980 SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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POLITICS

Steven T. Jones on that whole Tea Party tax day thing and the shakeup at SEIU, Rebecca Bowe on the sit/lie debate's strange new turn, Tim Redmond on Newsom's L.A. flop



NOISE

Live shots of Spoon, Hot Chip, Dead Weather, The xx, Thom Yorke, and Passion Pit. Plus: Amber Schadewald talks to Sia, Beach House, and Major Lazer



PIXEL VISION

Caitlin Donohue finds the hidden folds of the Cherry Blossom Festival and decides not to take The Believer's advice, Matt Sussman blurbs every day



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Skateparks CONT.

can't have it."

If the city enacts the sit-lie ordinance, which Uyechara supports, it would be easy to imagine that a skate park would be a magnet for homeless and others looking to escape police harassment. But Uyechara is adamant that the park would not become a haven for Haight Street refugees. "Skateboarders self-police their own areas," he said. "We're not trying to kick the homeless out," he added. "We're trying to make the neighborhood attractive for everyone, whether they're buying something or not."

Uyechara is no stranger to opposition. When his shop first moved to the Haight in 1994, he had to deal with threats from residents and a neighborhood organization, similar to the one he is now a part of, because of what skateboarding represented to them. Since then skateboarding and his business have prospered, and FTC now has four locations worldwide. "For a city that hosted the X-Games, it's pathetic how skateboarding has been treated."

Uyechara says the Waller park, along with the Central Freeway and Potrero del Sol parks, are part of a plan developed by the San Francisco Skate Task Force, created in 2002 by then-Sup. Gavin Newsom to address the growing friction between the city and its skateboard population. The task force envisioned "a series of five parks located in a star pattern, and one in the middle of the city, [that] would make it possible for users to easily get to a park within at least two miles of their home."

All the meetings and fundraising will be in vain if the park is poorly designed and built, said Jake Phelps, editor-in-chief of Thrasher Magazine. He says locals should design the park "so we have no one to blame but ourselves," and avoid another flawed park like Crocker Amazon in Sunnydale where, he says, "the fence costs more than the skatepark." Unimpressed with preliminary designs for the park on Duboce, the notoriously blunt Phelps says, "They're going to come to our town, drop a turd, and leave."

The veteran skater is wary of "landscape designers" with grandiose ideas. "There are people who get too involved. They don't skate. Who are they to tell anybody what

it is?" Newer skateparks are too crowded with obstacles trying to please all different kinds of skaters, he said. Instead, he urges a simple design similar to the streets of downtown. "The whole idea of skating is being utilitarian with your environment." Regardless of the design, he believes it won't have a dramatic effect on the Haight community: "Homeless people are gonna sleep there," he said. "People are gonna tag on it and think it's theirs."

"The whole city's a park, but people need somewhere to go when they get kicked out of everywhere," says pro skater Tony Trujillo, who is able to skate to the Potrero park

Council, Kinsey, Hornbeck, and other residents raised concerns that noise pollution and property damage would increase because of the skate park. "There's been no public outreach," said Martha Hoffman, who lives across from where the park is slated to be built. "If we'd known about it sooner, we would have opposed earlier."

Thuy Nguyen of the SF Skate Club, an after-school program that promotes skateboarding as a safe and positive activity, urged residents to look beyond their property values and consider the benefits for the city's youth. "It's important for kids who feel that traditional sports aren't for them." Her part-



Mickey Ben-Horin drifts an effortless 360 flip up a Euro-gap in Potrero del Sol Skatepark. | GUARDIAN PHOTO BY CHARLES RUSSO

from his house and thinks others should have the same proximity to hassle-free skating. Julien Stranger, another local pro, feels a park in the Haight would benefit youth in the area by giving them a healthy, creative outlet, something the Haight symbolizes to many. "I don't think that the neighborhood should be complaining about the energy a skate park will bring," he said. "Skate parks are pretty positive."

Earlier this month, an informational meeting hosted by the Haight Ashbury Neighborhood

ner, Shawn Connolly, added that skateboarding has grown in popularity with children. "It's right after baseball," he said.

"If the city doesn't have a skatepark, the city is the skatepark," Hornbeck said of the Waller Street lot where he often hosts skate events with donated ramps to ease the community into the idea of skateboarders using the area. But until the city budget can provide for skateboarders, the debate over the park will rage — and the underused parking lot at the end of Waller will remain just that. **SPBG**

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The inside angle

Independent journalists face consequences after documenting student education protests

By Rebecca Bowe
 rebeccab@sfbg.com

Josh Wolf's second spell in the hot seat — and other penalties brought down against independent journalists documenting California's defiant student movement — raise some important questions about the freedom of the press at civil disobedience protests.

Wolf, a student at UC Berkeley's Graduate School of Journalism, faces a possible academic suspension for violating the student conduct code during a Nov. 20 student occupation of a campus lecture hall. But Wolf says he was there to document the moment as a reporter.

Brandon Jourdan, an independent journalist who was also inside the hall with Wolf, now faces his own set of misdemeanor charges after capturing footage of a March 4 student protest that broke onto a West Oakland freeway. And David Morse, a journalist and IndyBay collective member who reported on a raucous Dec. 11 protest at the UC Berkeley chancellor's residence, is now fighting the seizure of his camera and a search warrant issued by UC police for his unpublished photographs — something the First Amendment Project maintains is in violation of state law.

The footage that Wolf and Jourdan took on Nov. 20 and March 4 captured police use of physical force against protesters and documented the widely publicized actions from unique perspectives. The reports were broadcast on Democracy Now!, a popular independent news program that airs nationally on satellite television stations, public access channels, and online.

The gutsy camerapersons aren't the first to face criminal charges. After nine reporters followed several hundred protesters seeking to block construction of the Black Fox Nuclear Power Plant onto private property in June 1979 and were arrested, an Oklahoma court of appeals ruled the First Amendment guaranteed them no immunity from prosecution for trespassing.

"That makes the position of a journalist very difficult, in areas where demonstrators are essentially

exercising civil disobedience to make a point," notes Terry Francke, executive director of Californians Aware, a watchdog organization focused on First Amendment issues. "There's no free pass for journalists in the crowd recording what's going on. Their principled position would presumably be yes, like [protesters] risk arrest and consequences for the greater good, they'd risk the same for the sake of giving the public ... a close-up picture of what it's like to be in those circumstances."

Without that journalistic witness, "When you hear stories about what went on in the middle of a police and demonstrators' confrontation ... you'll have two irreconcilable versions, from only directly interested parties," Francke points out.

There's been no shortage recently of civil disobedience on California college campuses, where operations have been ravaged by budget cuts. The Nov. 20 occupation was staged early in the morning at Wheeler Hall, when students barricaded themselves inside to protest a 32 percent fee hike imposed by the UC Board of Regents. While most reporters gathered outside the building or flew over in helicopters, Wolf was inside, and he's the only student to claim being there in a journalistic capacity. He says he wore a police-issued press badge.

Wolf, a video journalist, enjoys a sort of celebrity status because he spent 226 days in jail after resisting a subpoena to testify before a federal grand jury. It started when he shot a film of a 2005 protest in San Francisco, which police tried to obtain because they believed it could help them pinpoint demonstrators who vandalized a police car and injured an officer. Since the case was pursued at the federal level, he was unable to invoke California's shield law protecting journalists from being compelled to reveal unpublished material.

Democracy Now! aired a lengthy report of the Nov. 20 occupation featuring footage that the two embedded reporters had captured from the interior of Wheeler, coproduced by David Martinez. Show host Amy Goodman specifically named Wolf as a co-contributor when the report aired.

Now Wolf is facing a possible seven-month suspension by the campus Center for Student Conduct, which charges him with violating the student conduct code on multiple counts. "Their perspective is that I am a student and that I am a journalist," Wolf explained. "My responsibility is no different from anyone else's in there, and therein, my punishment should be reflective of that of everyone else." Wolf said he had the backing of the journalism school, which confirmed to the Guardian that the dean wrote a letter of support for Wolf.

David Morse, 42, is a journalist who has covered hundreds of Bay Area protests on Indybay, an online news site that spotlights grassroots movements and protests. In a motion filed against UCPD, the First Amendment Project charges that Morse was arrested and had his camera seized Dec. 11 despite repeating six times that he was a journalist and displaying a press pass. "They told me, 'You have a camera, we want your camera,'" Morse recounted. The next morning, as reports of angry, torch-wielding students storming the chancellor's home and smashing windows made headlines, Morse was still sitting in jail in Santa Rita. "My voice as an eyewitness was completely silenced," he said. His charges were dropped, but now he is challenging the search warrant to get his memory discs back.

When the police department sought a search warrant for Morse's unpublished photos, they didn't mention that he had identified as a journalist, the FAP charges. The legal nonprofit filed a motion to quash the warrant on grounds that it violates a provision in the penal code barring search warrants for journalistic work products, invoking the state shield law.

Jourdan, meanwhile, faces five misdemeanor charges after filming the March 4 freeway protest and subsequent police response, which many have characterized as excessive. (In one clip, an officer can be seen striking an individual who doesn't appear to be resisting with a baton.) He was arrested along with two other videographers who also face criminal infractions. Footage Jourdan and Martinez captured from March 4 aired on Democracy Now!, and Jourdan's report was also featured as a lead story on the Huffington Post. Jourdan says he wore press credentials.

"It's unfair for them to file charges against me when they've dropped charges against others," Jourdan said. The Oakland Police Department confirmed to the Guardian that



Josh Wolf is again facing sanctions for his work as a journalist.

Jourdan had been charged with crimes such as unlawful assembly and obstruction of a thoroughfare, but did not respond to a message asking what set him apart from other reporters.

Jourdan, who has also contributed to Reuters, The New York Times, and other outlets, has managed to capture a variety of similar events on film, including Amy Goodman's arrest during protests outside the Republican National Convention in 2009. "Barely a month goes by that some lawyer isn't calling me up trying to get footage of some one getting beat up," he said. But he maintains that documenting these intense moments is crucial, not for resolving disputes, but to document these moments in history.

Reporters from mainstream television news programs toting bulky cameras were also filming on the freeway, but were allowed to leave. Guardian news intern Jobert Poblete and multimedia producer Cameron Burns with UC Berkeley's Daily Californian were arrested on the freeway too, but their charges were later dropped after state Sen. Leland Yee intervened. "Journalists are generally provided greater access to cover news stories than other members of the public," Yee wrote in a letter to the Alameda County District Attorney's Office. "Unfortunately, law enforcement did not provide such leeway in this case."

Adam Keigwin, Yee's chief of staff, said the senator's office got involved on behalf of the Guardian and the Daily Cal because he knew those publications. "We just need to know more about this," Keigwin said. "Once credentialed media is present, it's the senator's perspective that journalists should have the right to cover these things and should not be charged."

But when asked if there is a deficiency in state law since that right doesn't technically exist, Keigwin responded, "This may be something we should consider." SFBG

THE GOOD, THE BAD, AND THE FENCE-SITTERS: OUR BOARD OF SUPERVISORS GOOD VOTE GUIDE

By Guardian News Staff
news@sfbg.com

The Guardian has been periodically producing the Board of Supervisors' Good Vote Guide for

many years, tracking where our elected representatives come down on important issues. And unlike a similar poll recently put out by the San Francisco Chamber of Commerce, which chose 10 votes designed to promote deregulating

and subsidizing big businesses, we chose items important to the broad public interest.

The 20 votes we selected this time reflect our concerns for protecting tenants, funding vital public services, safeguarding civil liber-

ties, promoting small businesses and nonprofits, appointing qualified people to commissions, and valuing the environment more than "green" press releases and corporate profits. **SFBG**

✓ = Yes, ✗ = no, — = Absent	GUARDIAN POSITION	ERIC MAR	MICHELA ALIOTO-PIER	DAVID CHIU	CARMEN CHU	ROSS MIRKARIMI	CHRIS DALY	SEAN ELSBERND	REVAN DUFTY	DAVID CAMPOS	SOPHIE MAXWELL	JOHN AVALOS
Denying appeal granting the developer of 299 Valencia Street an exemption from limits on the number of parking spaces. Appeal needed eight votes to succeed and failed 7-4. 1/13/09	✓	✓	✗	✓	✗	✓	✓	✗	✗	✓	✓	✓
Override of mayor's veto of ordinance requiring a conditional use permit and hearing when demolishing rental units. Needed eight votes and failed 7-4. 1/13/09	✓	✓	✗	✓	✗	✓	✓	✗	✗	✓	✓	✓
Approving necessary waivers to call a June special election for revenue measures. Needed eight votes, approved 8-3. 1/27/09	✓	✓	✗	✓	✗	✓	✓	✗	✓	✓	✓	✓
Vote to override mayoral veto of legislation approving waivers for June special election. Needed eight votes, overridden 8-2. 2/10/09	✓	✓	—	✓	✗	✓	✓	✗	✓	✓	✓	✓
Appointing Dave Snyder rather than Larry Mazzola Jr. to Golden Gate Bridge, Highway and Transportation District Board of Directors. 4/14/09	✓	✓	✗	✓	✗	✓	✓	✗	✗	✓	✗	✓
Ordinance banning loitering outside nightclubs. 5/5/09	✗	✓	✓	✓	✓	✓	✗	✓	✓	✓	✓	✗
Contract for solar project on Sunset Reservoir that obligates city to pay huge profits to private contractor Recurrent. 5/5/09	✗	✓	✓	✓	✓	✗	✗	✓	✓	✗	✓	✗
Approval of the SFMTA's budget that increased Muni fares and sponsored mayoral pet programs. 5/27/09	✗	✗	✓	✓	✓	✗	✗	✓	✓	✗	✓	✗
Limiting hours and increasing permit costs and fines for massage establishments. 6/23/09	✗	✓	✓	✓	✓	✓	✗	✓	✓	✓	✓	✓
Confirmation of Newsom's appointment of PG&E crony Anson Moran to the San Francisco Public Utilities Commission. 7/21/09	✗	✗	✓	✓	✓	✓	✓	✓	✓	✗	✓	✗
Ordinance allowing city law enforcement officers to wait for guilt to be determined in court before turning over undocumented juveniles accused of felonies to federal immigration authorities. 10/27/09	✓	✓	—	✓	✗	✓	✓	✗	✓	✓	✓	✓
Override of mayoral veto of ordinance amending how the city handles undocumented juveniles accused of crimes. 11/10/09	✓	✓	✗	✓	✗	✓	✓	✗	✓	✓	✓	✓
Ordinance to extend tenant eviction protections to rental housing built within the past 30 years. 12/08/09	✓	✓	✗	✓	✗	✓	✓	✗	✗	✓	✓	✓
Appropriation of \$1.9 million to delay the layoffs of crucial public health personnel. 12/08/09	✓	✓	✗	✓	✗	✓	✓	✗	✓	✓	✓	✓
A pair of ordinances setting aside some city contracts and streamlining bidding procedures for small locally owned businesses. 2/2/10	✓	✓	—	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ordinance prohibiting owner move-in evictions in units with children under landlord moves in a child or there is only one unit in the building. 2/2/10	✓	✓	—	✓	✓	✓	✓	✓	✓	✓	✓	✓
Creation of Medical Cannabis Task Force to advise the Board of Supervisors. 2/2/10	✓	✓	—	✓	✗	✓	✓	✗	✓	✓	✓	✓
Ordinance calling a special election for a \$412.3 million seismic safety bond that excluded county jails. 2/9/10	✗	✓	—	✓	✓	✓	✗	✓	✓	✓	✓	—
Adoption of CleanPower SF implementation plan. 3/2/10	✓	✓	—	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ordinance appropriating a \$157,500 loan to the Community Center Project. 4/6/10	✓	✓	—	✓	✓	✓	✓	✗	✓	✓	✓	✓
Number of votes agreeing with Guardian position		16	0	14	4	16	19	3	10	17	13	18
Percentage agreeing with Guardian position		80%	0%	70%	20%	80%	95%	15%	50%	85%	65%	90%

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NEWS

Driving up the cost of housing

By Jobert Poblette
news@sfbg.com

GREEN CITY If you think living in the Bay Area is expensive, think about what it would be like if you didn't have access to public transportation. A

new report by Chicago-based think tank Center for Neighborhood Technology (CNT) considers just that problem, offering a new way of understanding just what constitutes affordable housing.

The CNT report — dubbed the Housing and Transportation (H+T) Affordability Index (www.htaindex.cnt.org) — maps housing affordability for 337 metropolitan areas and provides before-and-after snapshots that show how affordability changes when transportation costs are taken into account.

Affordable housing is usually defined as consuming 30 percent or less of a household's income, but CNT proposes a redefinition. Under CNT's new definition, housing is only considered affordable if the sum of housing and transportation costs constitutes 45 percent or less of household income. That redefinition would have dramatic effects on the Bay Area's affordability picture.

Many communities in the region that would have been considered affordable under the old definition — including large swaths of Hayward, Marin County, Sacramento, and Stockton — would be unaffordable under the new standard. And San Francisco, well served by public transit, would be deemed a lot more affordable.

The difference that smart planning and public transportation make can be huge, especially for households already feeling the pinch of a weak economy. According to CNT, transportation costs in "location efficient" neighborhoods — its term for "compact, mixed-use communities with a balance of housing, jobs, and stores, and easy access to transit" — can be as low as 12 percent of a household's budget versus up to 32 percent for less efficient neighborhoods where residents must drive to jobs and services.

For example, CNT calculated an annual transportation

cost difference of \$2,780 between Oakland's Rockridge neighborhood, which it calls "compact," and the city of Antioch, which it considers "dispersed."

CNT says "location efficiency" in development can translate to big savings. According to its report, if 50 percent of new growth in the Bay Area occurs in compact rather than dispersed neighborhoods, the region could collectively save more than \$1.1 billion in transportation costs.

Besides reducing a community's environmental impact and improving residents' quality of life, the report argues that things like walkability, proximity to jobs and services, and efficient public transportation help make an area more livable and affordable. The report also raises questions about the wisdom of cutting public transportation, especially in a period when many households are being forced out of their homes.

CNT hopes that its analysis will lead to more awareness for policy makers and more transparency for consumers. "What we're looking for is a new definition of affordability, transportation cost disclosures for consumers, and incentives to build more compact communities around transit," CNT spokesperson Nicole Gotthelf told us.

Gotthelf said the Bay Area has been at the forefront of this issue, specifically mentioning the work of the Bay Area Metropolitan Transportation Commission (MTC), the agency that plans, coordinates, and finances transportation in the nine counties that make up the region. "They've been actively trying to understand the housing and transportation trade-offs for Bay Area households."

In turn, MTC offered support for the principles behind the CNT study. "We agree that it is good policy to promote the development of affordable housing at or near transit hubs," MTC spokesperson John Goodwin told the Guardian.

In its "Transportation 2035 Plan for the San Francisco Bay Area," which outlines how the agency will spend \$218 billion in transportation funds over the next 25 years, MTC even sets out a goal of "decreas[ing] by 10 percent the

combined share of low-income and lower-middle-income residents' household income consumed by transportation and housing."

Goodwin told us the agency is committed to smart growth principles: "The Bay Area is not unique, but I think the Bay Area is part of a vanguard ... We are among the leading metro areas in making this a policy priority, and I feel confident in saying that this priority will continue to be affirmed."

Goodwin pointed to the agency's Transportation for Livable Communities (TLC) program, which is designed to promote development that "revitalizes central cities and older suburbs, supports and enhances public transit, promotes walking and bicycling, and preserves open spaces and agricultural lands." Now in its 12th year, the TLC program has helped fund scores of transportation-related and affordable housing projects.

The MTC also administers the Housing Incentive Program, which "rewards communities ... when they successfully promote high-density housing and mixed-use developments at transit stops to support transit use." The program provides up to \$3 million in grants to local governments that partner with developers to build housing near transit hubs.

Conversely, the agency also won't approve funding for new transit stops that aren't in dense areas. The thresholds require a minimum number of housing units within a half-mile radius of new transit stops, from 750 units for new ferry terminals to 3,850 units for new BART stations.

But the MTC's efforts represent only one part of the equation. Goodwin said that coordination is key. "What we have here in the Bay Area is that decisions about transportation funding — for the most part — are conducted at the regional level, while land-use decisions are made at the local level. So it requires coordination between regional agencies like MTC and local cities and counties."

In spite of the MTC's efforts, huge problems plague the region. Housing costs in the Bay Area are among the highest in the nation. A recent report conducted by the Urban Land Institute — based on research conducted by CNT — found that, on average, Bay Area households spent \$41,420 a year on housing and transportation, a whopping 59 percent of median income.

With budget crises affecting many of the region's public transit providers, service cuts and fare hikes make the picture bleaker. Recently, AC Transit and Muni services were cut by almost 10 percent, causing longer waits and crowded buses — and a huge budget deficit could mean deep cuts in Caltrain service this summer. If these cuts force more Bay Area households to turn to cars, the region's affordability can be adversely affected, even as households deal with the pressures of a weak economy.

On the national stage, several developments offer signs that smart growth principles — including the link between housing affordability and transportation — may be gaining wider traction. These developments are presenting smart growth and public transportation advocates with opportunities to push for reform.

Last year, three federal agencies — the Department of Housing and Urban Development, the Department of Transportation, and the Environmental Protection Agency — announced a partnership that would have the agencies working together on housing and transportation initiatives. The partnership laid out six "livability principles," including commitments to provide more transportation choices, "promote equitable, affordable housing," support existing communities, and "value communities and neighborhoods." The new partnership's rhetoric includes references to location and energy efficiency, transit-oriented and mixed-use development, and walkable neighborhoods.

On Capitol Hill, Congress is working on a new omnibus transportation bill to replace a bill that expired in 2009. The bill would provide billions in federal funding for highways and other forms of surface transportation. Consideration of the new bill in both the House and Senate has stalled, but some proposals emphasize the creation of transportation choices and livable communities.

Transportation for America (www.t4america.org), a coalition of housing, transportation, environmental, and other groups, is mobilizing to promote public transportation and sustainable development in the new transportation bill, seeking to make CNT's way of looking at the world into official U.S. policy. **SFBG**

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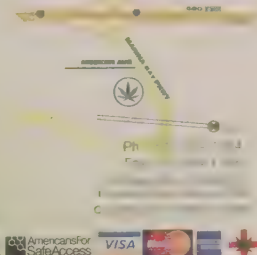
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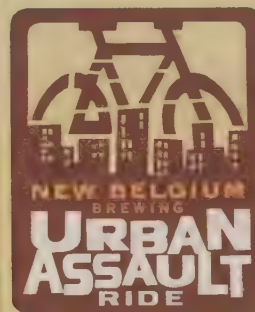
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food + drink

Anything but monkish, La Trappe bulges with Belgian food and beers — and young fans in the basement.

GUARDIAN PHOTOS BY RORY MCNAMARA



The beers have it

By Paul Reidinger
paulr@sfbg.com

DINE Trappist monasteries are renowned for their contemplative silences, during dinner in particular, as well as for their beer-brewing. To get

a sense of how these conflicting tendencies work themselves out in the great world, all you need to do is step into La Trappe Cafe, which could be the city's only Belgian restaurant and whose signage describes it as a "Trappist lounge." If this is true, it's certainly in the beer sense and not the silent sense. Of course, beer does not conduce to silence, especially in the young — at least not right away — and La Trappe is nothing if not a haven for the young. And it's in North Beach! North Beach has young people, tons of them, not just aging Italian tailors. They come pouring through the door in groups of two, three, and more and head immediately downstairs.

Downstairs is where the action is at La Trappe. Upstairs, on the main floor, is a perfectly nice North Beach storefront restaurant with lots of windows and an exhibition kitchen. But descend the curvy

stairway and you find yourself in a moodily lit realm that's like a cross between a speakeasy and a medieval monastery — only louder. St. Benedict, the sixth-century figure whose rules guided Trappist monks from their beginnings in 17th-century Normandy, surely would not be pleased by the din. But he might well approve of the many varieties of beer on offer; some of the labels, such as Chimay (brewed by "pères Trappistes"), are among Belgium's best-known exports.

How different is Belgian food from Dutch food or, for that matter, German food? The potato plays an outside role in all these cuisines. In Belgium, the spud is turned into glorious fries, served with mayonnaise for dipping (a hint there of French influence, about which more anon), and La Trappe's version (\$6) of this national dish is beautifully rendered. The fries are properly ecomorphic, with sturdy, crunchy exteriors and voluptuous, creamy insides. That are served in the traditional paper cone along with two dipping sauces of your choice. These range widely and include several kinds of mayo (regular, wasabi, Dijon) as well as curry ketchup, which will be familiar to aficionados of the German treat *Currywurst* and

is quite gingery — an index of freshness, I would say.

Belgium, though small, is an interestingly fractured land. The capital city, Brussels, is mainly French-speaking, while in the more northerly city of Antwerp the dominant tongue is Flemish, a language related to Dutch and Low German. La Trappe describes its asparagus (\$8) as prepared "Flemish style," and this means the spears are steamed, then sprinkled with what looks like a light snowfall of grated Parmesan but is in fact shredded hard-boiled egg. I would have preferred the cheese. The egg added nothing to what is one of the most prized vegetables in French cuisine.

But such blips are a rarity at La Trappe. The food is solid and satisfying across a broad range that runs from California familiars like calamari salad (\$10), dotted with halved cherry tomatoes and dressed with a red-wine vinaigrette subtly sweetened, I thought, with a dash of balsamic, to Belgian dishes such as Oostend fish gratin (\$12), which looked like a small shepherd's pie: a crust of melted cheese atop mussels and chunks of cod swimming in béchamel sauce. One of its near relatives has to be macaroni and cheese, with seafood substituting here for the pasta.

In a city of bad burgers, La

Trappe's (\$11) is exceptional. The menu card announces that the beef is grass-fed and organic, from Marin Sun Farms, and usually I would interpret these proclamations of virtue as a warning that the burger will turn out to be dry and tasteless. But not here. If you order it medium-rare, you'll get it that way, with a well-seared crust around a succulent, rosy core. Add a slice of Gouda on top (\$1.50) and have the brioche bun, and you might be holding the best burger in town, certainly one of them. The fries are probably superfluous, since you've almost certainly had a cone of two as a starting nibble, but they're also irresistible.

The dessert menu contains at least one item of genuine interest, a parfait (\$6) layered with strawberries, whipped cream, and pulverized Belgian biscuits our server likened to ginger snaps. You even get a whole biscuit so you can see what it looks like in its pre-pulverized form. By order of St. Benedict? **SFBG**

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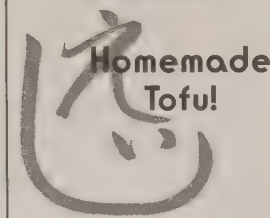


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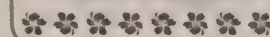


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That po'boy

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS There is something pretty exquisite about being stood up by a date. When I find out what it is, I'll be sure to let you know.

Meanwhile, you'll just have to take my word for it. Words.

The stander-upper was someone I'd bonked back before I accidentally fell in love with what'sname. We'd had a long coffee date that turned into a long walk in the park that turned into looking out for a long time on a park bench, which of course turned into going to the grocery store to buy pork.

And a bottle of wine.

Now, I had a very strict policy back then of never having sex with someone on a first date. I have since added an amendment forbidding me to have more than one date with a person in a single day. Because somewhere between the pork and the wine we determined that since we'd driven separate cars from the grocery store to my house, this dinnery business was technically our *second* date.

So, yes, sex happened. Then, like a lot of guys who sleep with me once, he became obsessed with two seemingly contradictory thoughts: how to sleep with me again, and how to never ever, under any circumstances, sleep with me again. Thus he would e-mail me every other night: He had to see me immediately or else, as I read it, his hair would catch on fire and his penis would rocket away from his body, through the roof of his house, into outer space, and then back down into the atmosphere where of course it too would be consumed in flames and therefore ruined.

Not wanting that, I would cancel whatever plans were cluttering my calendar and we'd make a date — which he would cancel at the last minute because his mom had a tumor, or his car blew up, or his son or sister (or in many cases both) had been taken aboard an alien spacecraft and needed everyone's prayers for a while.

I'm a trusting sort, and pretty patient, I think, but after 60 times I told this cat to get lost. Instead, he went into therapy. So I got lost. In Germans and Germany and so forth. Well, around the time things were busting apart for me there, I got

another e-mail from him here saying he can't stop thinking about me, he can't believe he blew it with me, he's gotten his shit together finally and wondered if I would give him another chance.

The man is tall. Very tall. So tall that I can wear four-inch heels and still only come up to his chin. For the first time in nine months, I wrote back. I said I was a broken woman, that I was coming home, and that eventually I would have coffee with him. That that was all we would have this time. No pork.

So we did, eventually, have our second first date — just coffee — and then, even more eventually, a very nice and only slightly less platonic dinner date, which ended with a soft, sweet kiss in his car.

It was our third (or in other words, fifth) date when he stood me up. And as I sat there waiting at my for-real favorite restaurant, Just For You, listening to live violin music, I decided that being stood up was pretty exquisite, maybe because it implies just dating, which implies uncertainty — and then when you finally give up and place your order, and the wait-ressperson as-discreetly-as-possible clears away that other place setting ... then you do know. It's decided, done, or over before it started, and sad, yes — but it's a delicious sadness, because you still get to eat.

As I drenched my fried oyster po'boy in Crystal hot sauce, which somehow seemed even more romantic than violins, I decided that even if he was in the hospital having heart attacks, I would not give this tall man another "another chance."

Three days later I finally heard from him. By e-mail. He'd been in the hospital, having heart attacks. Hopes I'll still see him.

That same day eating with Last Straw's children at Sunflower, Larkstraw, age 10, who aspires to be a writer, asked how long I'd been writing about restaurants, how much I get paid, do I ever write about the same place more than once, and if so, why?

"Any excuse I can find," I said. Happy 20-Year Anniversary to: **SFBG**

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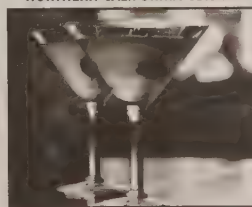
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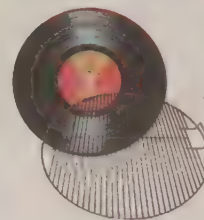
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Yann Martel:

Beatrice and Virgil

Yann Martel brought us *The Life of Pi*, an award-winning story about an Indian boy trapped on a life raft with a Bengal tiger in the middle of the Pacific Ocean. At www.whatisstephenharper-reading.ca, Martel chronicles his vow to send a book every two weeks to Canadian Prime Minister Stephen Harper to promote government arts funding. And now, Martel is back with *Beatrice and Virgil*, another folkloric tale. It's about a writer working on a novel about the Holocaust, and it's also the story of a donkey named Beatrice and a howler monkey named Virgil whose epic journey begins only after fate places them in a taxi-dummy shop run by an intriguing man. **(Paula Connolly)**

In conversation with Laura Fraser 7:30 p.m., \$15 (21 and over) Sundance Kabuki Theater 1181 Post, SF www.booksmith.com

THURSDAY APRIL 22

MUSIC

Blank Dogs

It's impossible to keep up

with what Blank Dogs front-man Mike Sniper is up to at any given moment. In addition to being a tad shy — as evidenced by his wearing a mask or blanket to performances and publicity photo shoots — the Brooklyn native is also so prolific that he probably has another limited distribution EP or 7-inch scheduled for release by the end of this sentence. His brand of lo-fi new-wave is noisy and discordant, but ever familiar, like New Order or OMD heard through a tunnel with a blender running in the background. Sniper is emerging from his East Coast bedroom for a show at Eagle Tavern, and though his persona might not be the mystery it once was, his unique perversion of post-punk is always promisingly puzzling. **(Peter Galvin)**

With Bare Wires, Fresh and Onlys, Cosmetics 9 p.m., call for price Eagle Tavern 398 12th St., SF (415) 626-0880 www.sfeagle.com

DINE

Wine Enthusiast's Talk of the Town 2010

More than 500 varieties of wine and spirits — along with food from 30 great Bay Area restaurants — are on the menu for sampling at Wine Enthusiast's Toast of the Town

2010, a classy affair taking place in the historic environs of the beautiful War Memorial Opera House. Live jazz provides the soundtrack for the evening's indulgences, which benefit the San Francisco Food Bank, the venerable organization that needs a little help of its own right now to help people in our community. Raise a glass (or several) and know that this night of fun will also help to make someone's day tomorrow when they sit down for a much-needed meal. **(Sean McCourt)**

7 p.m., \$89 (\$169 for 5 p.m. VIP tasting) War Memorial Opera House 301 Van Ness, SF www.wineenthusiast.com 1-800-847-5949

MUSIC

Jrod Indigo

Jrod Indigo inspires comparisons to Michael Jackson, Robin Thicke, and Prince. Born in Chicago, raised in Atlanta, having spent some time in Seattle and now in the Bay Area, Jrod possesses musical versatility. He's a polished songwriter who prefers to play with a live band. Layered harmonies, vintage synths, funky guitar riffs, and deeply-rooted soul incorporate different elements from the music of the cities where he has lived. He's performed with

Amel Larrieux, Martin Luther, Crown City Rockers, and others. Tonight he's the headliner. **(Lilan Kane)**

With the Whooligan, Femi 9:30pm, \$7 Coda Lounge 1710 Mission, SF (415) 551-2632 www.codalive.com

MUSIC

Chicha Libre

Drink enough mugs of chicha, and you'll get lifted like the ancients. The fermented corn drink has been imbibed since before the conquistadors launched their grand tour of bummer, and still plays a central role in the lives of indigenous Peruvians. Gets you all drunk and stuff. This age-old psychedelia inspires the chaps of Chicha Libre, a South American surf band that adds classic pop sounds from 1970s AM radio, sun-drenched Beach Boys guitar melodies, and a little cumbia shake to the Amazonian rhythms of their ancestors. Raise a glass. **(Caitlin Donohue)**

With the Cuban Cowboys, DJ Juan Data 8 p.m., \$9.99 Rickshaw Stop 155 Fell, SF (425) 861-2011 www.rickshawstop.com

FRIDAY APRIL 23

SPORTS

Harlem Globetrotters

They're the only professional basketball team to play an entire game on ice skates (and ice, in Central Park) or go for an 8,000-game win streak: If you haven't seen the Harlem Globetrotters do their thing, you're missing out on the greatest American sports kitsch. From the get they've been showboaters — they actually got their start as a traveling team in Chicago, but dubbed themselves Harlem because it sounded more exotic. We forgive them because they can make half-court shots, have the most kick ass of theme songs, dribble like the devil, and clown on David Duchovny when he sits courtside. **(Donohue)**

7 p.m., \$21-\$109 Cow Palace 2600 Geneva, Daly City (415) 404-4111 www.harlemglobetrotters.com

MUSIC

Around Amoeba in 180

Minutes with DJ Bearzbub Amoeba is a colossal beast of a record store. With rows upon rows of vinyl, CDs, posters, and listening stations, it's hard not to look for a specific

record and leave with 10 other things. The infinite sound in the place can suck you in for hours. Today, however, DJ Bearzbub is your guide. He'll show you what the store has to offer within a three-hour timespan. **(Elise-Marie Brown)**

6 p.m., free Amoeba Music 1855 Haight, SF (415) 831-1200 www.amoeba.com

DANCE

National Dance Week

National Dance Week is a kind of spring madness of lessons, mini-performances, workshop showings and rehearsal watching in SF, the North, South and East Bay. All of it is free. You won't be able to take in all of the four hundred-plus offerings, but you can enjoy it today. Noon is kick-off time at Union Square with over a dozen showcases and -- new this year -- the first annual "One Dance" flash-mob event. Look out for solo dancer Fawole and musicians popping up throughout the city, and mini shows from a new generation of dancers at the Richmond District YMCA in the late afternoon. You can see Robert Moses at work. Or, in the evening, you can take a class in Afro-Cuban, Hula Hoop, Tango, Go Go Style, World Fusion or West Coast

He's so prolific that he probably has another limited distribution EP or 7-inch scheduled for release by the end of this sentence.



(1) Chicha Libre (see Thurs/22); (2) Jrod Indigo (see Thurs/22); (3) Blank Dogs (see Wed/21); (4) Yann Martel (see Wed/21); (5) Aqua Teen Hunger Force (see Sun/25); (6) Audra MacDonald (see Mon/26); (7) Tartuffe (see Sat/24); (8) Liars (see Tues/27); (9) two Harlem Globetrotters (see Fri/23); (10) Bonobo in nature (see Fri/23)

Swing. For details, go online or pick up a brochure at dance studios and selected coffee shops. **(Felciano)**

Noon (through May 2), free Union Square, SF (415)920-9181 www.bayareandw.org

MUSIC

J Rocc
In 1992, Stones Throw mainstay DH J Rocc founded the World Famous Beat Junkies with Melo-D and Rhettmatic. Since then, he's been a dominating force in turntablism, releasing several mixtapes and producing different Stones Throw releases. He's been a reliable force within Madlib's live shows, and worked with Madlib again on *Beat Konducta Vol. 5-6: A Tribute to J Dilla*. He's currently putting together a solo album, and this show should offer a taste. **(Kane)**

With DJ Apollo
10 p.m., \$8-\$10
Mighty
119 Utah
(415) 626-7001
www.mighty119.com

MUSIC

Bonobo
Since the success of his third album, 2006's *Days to Come*, Bonobo — a.k.a. Simon Green — has refined his impressive sound. The evidence is on his

latest effort, *Black Sands*. The combination of live instrumental arrangements and complex digital sounds in his work can be extraordinary. (A tip: if you want a taste of Bonobo's live set but don't have the \$22 to get into Mezzanine, trek to the Haight and catch an earful at Amoeba Music at 5 p.m.) **(Brown)**

With Yppah and Mofnono
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

SATURDAY APRIL 24

THEATER

Tartuffe
Seems like lately, everything old is new again on the Bay Area theater scene. Current or recent local productions have updated *The Diary of Anne Frank*, *Lysistrata*, and *The Seagull*. San Francisco's up-and-coming Generation Theatre isn't aiming to alter to content of Molière's classic comedy *Tartuffe*, as other productions have before (there've been versions that cast the main character as a televangelist, reset the action in India or during the Harlem Renaissance, and paid homage to the TV show *Dallas*.) Instead, Generation's new

translation by director Roland David Valayre arranges the play's lines in alexandrine verse — which is to say, the 12-syllable format in which it was originally written. "Twelve-foot long laughter" is promised. **(Cheryl Eddy)**

8 p.m. (through May 16), \$20-\$25
Studio 205 at Off-Market Theater
965 Mission, SF
(415) 377-5882
www.generationtheatre.com

SUNDAY APRIL 25

COMEDY

Aqua Teen Hunger Force Live
Two of the more bizarrely brilliant and hilarious shows that appear on Cartoon Network's Adult Swim, *Aqua Teen Hunger Force* and *Squidbillies*, come to life tonight. As part of a national tour, *ATHF* cocreator Dave Willis (voice actor for characters including Meatwad and Carl) is joined by Dana Snyder, who voices Master Shake and Granny Cuyler. Expect zany script readings, screenings of clips, music, and more at an event that should be more exciting than drinking pine cone liquor and selling a house that oozes blood to Glenn Danzig. **(McCourt)**

8 p.m., \$25
Regency Ballroom
1290 Sutter, SF
(800) 745-3000
www.theregencyballroom.com
www.aquateenlive.com

MONDAY APRIL 26

MUSIC

Audra MacDonald with the SF Symphony
After you win four Tony awards, you can pretty much do what you want when it comes to musical theater. Audra MacDonald neatly illustrates the point. One of only three actresses to accomplish the triple Tony feat, the soprano has graduated from roles in Broadway productions like *A Raisin in the Sun*, *Carousel*, and *Bagtime* to solo performances backed by some of the greatest musical ensembles in the country. In this SF Symphony performance, McDonald takes on her favorite show tunes, as well as a few ditties written especially for her. When you're this good — did we mention she has two Grammys stashed away? — people will compose music in the hopes you'll sing it. **(Donohue)**

8 p.m., \$15-\$105
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000

www.sfsymphony.org

TUESDAY APRIL 27

EVENT

A Fresh Look: Observations on Artistic and Social Practices in Urban Farming
Mmmmm. If there's any benefit of living in San Francisco, it's the array of delicious food sold at the multiple farmers' markets throughout the city. But selling pesticide-free produce isn't the only way to encourage sustainable farming. The San Francisco Art Institute is working to address the proper social practices of urban farming by launching a new underground market. Along with live music and a panel discussion, delicious treats will be sold: think homemade cookies, raw chocolate, quiche, marmalades and kombucha. **(Brown)**

4 p.m., free
San Francisco Art Institute
800 Chestnut, SF
(415) 771-7020
www.sfaia.com

MUSIC

Liars
Liars has spent the better part of a decade refining a terrifyingly bestial art-metal, and its fifth album *Sisterworld* is the culmination of years

spent concocting an unusual formula of chant-like vocals, ambient noise and sudden outbursts of sound. Whether anyone's listening or not, the group is immensely proud of its weirdness — they reinforce high-concept songs about murder and witchcraft with just the right amount of traditional songwriting to draw in the unsuspecting. After all, if there wasn't a good deal of brilliance behind that eerie atmosphere and brutal bluster, it'd just be another Tuesday night goth show. **(Galvin)**

With Fol Chen
8:30 p.m., \$15
Slim's
333 11th St., SF
(415) 255 0333
www.slims-sf.com

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, The Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture

Deadly Victoria Theatre usherettes (in *All About Evil*) and awkward dances Down Under (in *The Loved Ones*) are just some of the delights awaiting Late Show-goers at the San Francisco International Film Festival.

ALL ABOUT EVIL PHOTO CREDIT: MARCY CRAVAT, COURTESY OF SAN FRANCISCO FILM SOCIETY; THE LOVED ONES PHOTO CREDIT: COURTESY OF SAN FRANCISCO FILM SOCIETY



Join the cult!

Joshua Grannell's *All About Evil* is a bloody cinema valentine

By Cheryl Eddy
cheryl@sfbg.com

SFIFF If you know San Francisco's cult movie culture, you know Midnight Mass, the Bridge Theatre's long-running celebration of late-night movies.

And if you know Midnight Mass, then you most certainly know Peaches Christ, the event's fabulously dressed and tressed hostess.

Many local film fans are already hip to the reason Peaches — and her civilian alter ego, Joshua Grannell — declared that 2009 would be the last year for Midnight Mass' popular summer-weekend series. Grannell just completed his first feature film, *All About Evil*, about a mousy librarian named Deb (a killer Natasha Lyonne) who blossoms, rather terrifyingly, into a horror filmmaker named "Deborah" after she inherits the Victoria Theatre. Deborah's frighteningly, er, realistic short films begin drawing crowds to the struggling, sin-

gle-screen movie house, with teenage horror geek Steven (Thomas Dekker of *Terminator: The Sarah Connor Chronicles*) looking on first in admiration, then suspicion.

Also along for the ride are some familiar faces from Midnight Mass, including John Waters superstar Mink Stole and Cassandra "Elvira" Peterson.

A perfect fit for San Francisco International Film Festival's Late Show series, *All About Evil* makes its world premiere at the fest, though it'll be screening at the Castro Theatre rather than the Victoria, its central filming location.

"The Castro is just like, how can you *not* want to be at the Castro?" Grannell said. We were sitting outside of Farley's on Potrero Hill — not one of Grannell's usual haunts, but multiple friends of his still happened by. Peaches Christ is well-loved in this town, people. "I definitely didn't want [the premiere] to be at the Kabuki, mostly because of what the movie is about. I think they've

done a nice job with the Kabuki, but I was writing the movie while living and breathing at the [single-screen] Bridge."

And lest ye forget, the Castro has a glorious stage. The SFIFF screening will be "like Midnight Mass," Grannell explained. "But because it's gonna be the world premiere and I have access to some of the cast, we're actually incorporating them into the show. Natasha will be there and will do the Q&A. Mink is doing a number with me, and Thomas is doing his own rock number with all the young cast. Which is kind of unique — when, do you get to go to a movie, and the cast is doing a show before the screening?"

Of course, Peaches Christ, who has a pretty delightful cameo in the film, will also host. "It's kind of a marrying of Midnight Mass with *All About Evil*," Grannell said. "And it's kind of a surreal moment for me. We've spent 13 years creating live entertainment to celebrate

CONTINUES ON PAGE 24 »

Love, guts, and glory

Sean Byrne dishes on his sleeper-hit slasher

By Dennis Harvey
arts@sfbg.com

SFIFF Though there were far starker, more expensive films debuting in the Midnight Madness section of last year's Toronto Film Festival, the category's prize and foot-stomping audience favor was stolen by a low-budget Australian film that arrived with no fanfare, no name actors, and a writer-director who'd made no prior features.

Sean Byrne's *The Loved Ones* focuses on small-town teenager Brent (Xavier Samuel), who's severely depressed from a recent tragedy but rouses himself to attend the school prom — or would have, if he wasn't hijacked instead for one of the most harrowing first dates in film history.

Pegged by some as "Misery meets *Pretty in Pink*," this instant horror mini-classic is by turns poignant, funny, grotesque, alarming, and finally very, very satisfying. It's sure to be a hit again in

the San Francisco International Film Festival's Late Show section. Between festival travels, Byrne was back home in Melbourne when he answered my e-mail queries.

SFBG The movie really throws you for a loop by spending the first stretch on serious psychological drama, then springing something entirely different.

Sean Byrne Well, I needed [to establish] a hero who was uniquely qualified to survive hell. Someone who is conditioned to pain, who feels like they deserve to suffer. He's a cutter or self-mutilator, someone who tries to block out emotional pain with physical pain. He's a kid with a death wish who's forced to endure a literal hell, and in the process realizes he's got everything to live for.

SFBG Your central female character is more interesting than the usual horror movie villains in that she's so spoiled she thinks she's a victim, which then excuses her behaving monstrously. Where did that come from?

CONTINUES ON PAGE 24 »

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Evil CONT>>

all my favorite movies and now we get to do it for our own movie."

Fortunately, the celebration isn't going to be limited to one night. After SFIFF, Peaches and company plan to hit the road, taking the film and a scaled-down version of their live show to different venues (Austin, Texas' Alamo Drafthouse is tops on the list). Grannell said that *All About Evil* will also have a limited theatrical release (playing midnight circuits, of course). For faithful locals, he's giving the Victoria its due later this year.

"I thought, what are we gonna do in San Francisco? The world premiere doesn't seem like enough. So we're going to do a run with a full stage show in October," he said. "We're calling it 'environmental theater,' where we transform the Victoria back to the character it plays in the movie. I kind of think of it as a haunted house, where the characters will be interacting

with you as you walk through the doors."

Grannell is a huge cult movie fan, and his movie clearly references that. But he'd rather you didn't call his movie a cult film just yet.

"[If *All About Evil* became a cult movie], that would be a dream come true. But it's not that yet. There's a long, long way to go, and only a few movies become that, truly," he said. "But it's sort of frustrating: 'New cult movie *All About Evil* to have its world premiere!' It's like, how can it be a cult movie? Nobody's seen it yet! I'm hoping that maybe someday I can go see *All About Evil* at someone else's Midnight Mass. Someone else's midnight series. Because then it's really pure. Cause then it's like, wow." **SFBG**

ALL ABOUT EVIL
May 1, 10:45 p.m.
Castro
429 Castro, SF
www.sffs.org

Byrne CONT>>

SB I was thinking about what could make a signature, iconic, highly marketable villain and I noticed how my five-year-old niece, along with almost every little girl, is obsessed with wearing pink. It's part of the magic and fantasy stage of childhood, where they actually believe the Disney line "someday [my] prince will come." So then I started thinking, well, what if our villain is a teenager with raging hormones but still somehow stuck in this spoiled, childish, preoperational stage of development. I imagined "Princess" as a teenage version of that irritating kid in the supermarket who demands lollies and won't stop screaming until she gets them.

SFBG I like that her favorite song is self-pity anthem "Not Pretty Enough." Has Kasey Chambers had any reaction to the film?

SB I tried to stay within the horror genre but at the same time subvert the conventions. And having our troubled hero listen to heavy metal (the "devil's music") and our villain listen to a top-of-the-pops ballad like "Not Pretty Enough" was a way of doing that. As far as I know, Kasey hasn't seen the film. I'm dying to know how she'll react.

SFBG A difference between this

movie and those associated with "torture porn" is that here both the victims and the perps are pretty complicated characters.

SB I hope so. I did my research and tried to get inside the heads of these characters before I started writing. Characters in horror movies are often one-dimensional cardboard cutouts. But really great ones like *The Shining* (1980), *The Exorcist* (1973), and *Rosemary's Baby* (1968) delve into the psychology of the moment. They answer the question: how do ordinary people react to extraordinary situations honestly? They explore our base instincts with emotional authenticity.

SFBG The film really does dish out some horrifying abuse, though — did you ever pull back on how graphic it would be?

SB No. Never. I'm not a fan of PG-13 horror. The middle ground is pretty boring — that's why it's called the middle ground. **SFBG**

THE LOVED ONES
May 2, 10:30 p.m., Castro
May 6, 3 p.m., Sundance Kabuki

MORE AT SFBG.COM

For an extended version of Dennis Harvey's interview with Sean Byrne, visit www.sfbg.com/pixel_vision

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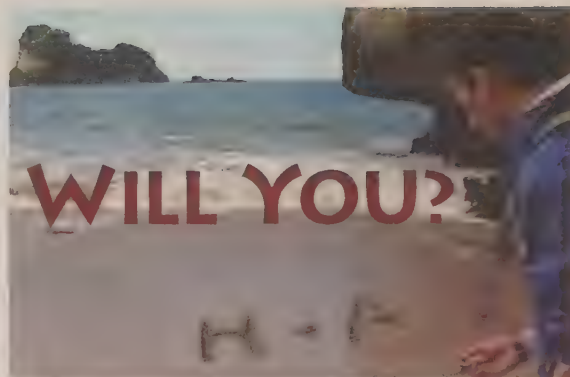
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By Johnny Ray Huston
johnnyr@sfbg.com

SFIFF All those with curious minds, step right up, we have live cinema waiting for you in this dark room.

The idea of "live" or performance-generated movies has taken on a new vitality recently via the light-projecting likes of Bruce McClure, whose ear-splitting and eye-blasting appearances in San Francisco usually sell out. On a smaller local level, Konrad Steiner's neo-benshi programs have united local writers and a wide variety of filmic subject matter in creative and sometimes entertaining ways. At the San Francisco Film Festival, live music by bands for silent works has become a reliable main attraction. But Sam Green's and Dave Cerf's new meta-documentary *Utopia in Four Movements* adds a new facet to the phenomenon: instead of utilizing an over-familiar voice-over, it unites live narration by Green with a musical performance overseen by Cerf, allowing for degrees of spontaneity and chance.

Utopian, isn't it? At the Mission bar the Phone Booth on an early Monday evening, Green can't help but tease out his thoughts on the very word. "To me, utopia is almost a metaphor for hope, or hope in the imagination," he says, shortly after we've been flirted with (and flashed) by one fierce female patron. "It's about trying to be hopeful these days, which is hard. Utopia is almost a way to make up hope. In some ways it's so preposterous. The word even has negative connotations these days — people are told not to be utopian." Half an hour later, he returns for another analogy or two: "Utopia is a thing that never really exists. It's like a flower — it always wilts. Even if there's a moment of great utopian energy, it can't last."

Utopia may not exist in fully realized forms, but the quartet of mutations in *Utopia in Four Movements* (five if you count the movie) fascinate as real-life

fables. The first segment explores Esperanto, which was invented in the late 19th century with the aim of its becoming a universal, international language. As Green puts it, Esperanto is "a wonderful idea that can't be," an idea that he illustrates with short direct portraits of contemporary Esperanto speakers that, uncannily, take on a colors-of-Benetton feel.

Esperanto has also yielded some memorable black-and-white cinema, namely a 1965 Esperanto horror film shot in Big Sur by Conrad Hall, which stars a pre-*Star Trek* William Shatner. San Francisco movie maniacs may recognize *Incubus* through the efforts of Will The Thrill and Other Cinema's Craig Baldwin. "William Shatner wrote a memoir in which he talks about it," Green says, before adding some information that reflects *Utopia's* ever-changing nature — and utopia's pitfalls. "I'm trying to do an interview with him because he's practically the most famous person to have spoken Esperanto. But the world's most famous Esperanto person is probably [financier] George Soros."

The idea of utopia isn't new to Green, whose best-known feature *The Weather Underground* (2002) digs deep into the multi-faceted realm of '60s radicalism, riding out its actions and repercussions. The second part of *Utopia*, set in Cuba and focusing on Nehanda Obiudun, adds a new chapter to Green's explorations of thorny political contradiction. Like Assata Shakur, Obiudun lives as a fugitive. In the present, she's engaged with Cuban hip-hop, but she remains tied to her past as a radical in America. "It's about the last embers of revolution," says Green.

One of *Utopia's* movements examines the potential of forensic science in a manner quite different from pro-law enforcement US true crime television, showing how the smallest reinforcement can be regained from sites of mass tragedy. But the movie's sojourn in China is in some ways its most



Sam Green: "Utopia is a thing that never really exists. It's like a flower — it always wilts."

PHOTO COURTESY OF SAN FRANCISCO FILM SOCIETY

vivid. There, Green takes an extended trip to the world's largest shopping mall, in China. The subject matter is akin to dramas such as Jem Cohen's *Chain* and Jia Zhangke's *The World* (both from 2004), but this is a case of reality trumping fiction. "Almost every article I read about China and capitalism talked about how the world's largest mall was there now," says Green. "But nobody described it as a total failure. We were at the mall for ten days, and it was soul-killing. There's something about a gigantic failed mall that is profoundly depressing." Luckily, an encounter with a Teletubby who eventually removed its mask added some life to the experience.

The world's largest shopping mall — at least for now: Green says it is slated to be bulldozed — may be grim, but it's also richly symbolic when history is integrated to the picture. "Victor Gruen who essentially invented the [shopping] mall in the US

in the 1950s was a socialist who came to America," Green says, as "This Monkey's Gone to Heaven" gives way to "I Feel Love" on the Phone Booth jukebox. "In turn the mall has gone to China, and the grounds of cultural revolution became the site of a government-funded bust of a mall. In a way, it's the trajectory of the 20th century."

Today, we tiptoe into the 21st century, with a new president and old-new ways of seeing and making movies. "A year ago, when I was looking at [Utopia], people were saying 'Aren't you going to change everything because of Obama?'" Green remarks. "It felt like cotton candy hope. When [U.S. presidents] are the limits of your possibility, it's pretty lame." Truth: Green may have used utopia in his title, but perhaps it's time to come up with some fresh formulations of hope as well. **SBFG**

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Not fade away

Tracking those SFIFF films bracketed by returns

By Max Goldberg
arts@sfbg.com

SFIFF Returns are dangerous. The story of Lot's wife tells us that looking back is enough to be compromised. In cinema, the figure of return

can stretch the basic spatiotemporal properties like so much silly putty. Take the two San Francisco International Film Festival speculative nonfictions that allow archival footage to overflow its conventional containers: 14-18: *The Noise and the Fury*, an epic reexamination of World War I narrated by a fictional French soldier, and *Henri-Georges Clouzot's Inferno*, Serge Bromberg's dogged excavation of the eponymous French director's famously unrealized film. Then there's Claire Denis' return to Africa (*White Material*), a Chinese documentary portrait of a family's fraught journey home (*Last Train Home*), and American filmmaker Tanya Hamilton's *Night Catches Us*, a double return (the story of a Black Panther's homecoming to his troubled neighborhood and a reconstruction of 1970s Philadelphia).

The cliché that "you can never go home again" is made freshly acute in Kamal Aljafari's *Port of Memory*, a melancholic study of the Palestinian community of Jaffa where Aljafari is from. The film reminds me of *The Exiles* (1961) in its urban-fragmentary scenario, well-portioned running time, and lovingly quotidian portrait of a marginalized group. *Port of Memory* doesn't announce that the fretful middle-aged woman who goes through the motions of housekeeping and caretaking is Aljafari's mother and the man who wanders Jaffa's crumbling streets his uncle — we're left to piece together these intimate views on our own. As a narrator, Aljafari is discreet but hardly complacent: he intercuts establishing shots of his uncle's promenades with footage from old Israeli and American films (for example, the 1986 Chuck Norris vehicle, *Delta Force*) that use the same streets for dubious spectacles of violence and nationalism. Doubling back on these inadvertent



Three generations of fishermen, including a father and his rarely-seen young son, sail the Mexican Caribbean in *Alamar* (top), while *Port of Memory* examines marginalized Palestinians in Jaffa. | PHOTOS COURTESY OF SAN FRANCISCO FILM SOCIETY

documents of occupation, *Port of Memory's* thin line of fiction has the now off-screen Israelis acting as a gentrifying force.

Like Aljafari's film, Pedro González-Rubio's gorgeous *Alamar* ("to the sea") is set between landscapes (land and sea) and ways of telling (fiction and documentary). The bare frame of a plot places a young boy with his father and grandfather, Mayan fishermen working the Mexican Caribbean. The sweetness of this idyll is tempered by its provisional bounds: the boy will return to his mother in Rome at the end of his compressed experience of a father's love. Every shot is earned: there are several in which the camera bucks with the boat, physically linked to the actors' experience. The child is at an age of discovery, and González-Rubio channels this openness by fixing on the details of the fisher's elegant way of life and the environmental contingencies of their home at sea.

The same well of patrimony and nature has been poisoned in

Vimukthi Jayasundara's surreal fable of destruction, *Between Two Worlds*. In this mythopoetic work, Sri Lanka's 30-year civil war ravages on in screaming city streets and darkened forest visions. We first see the film's central figure — a nameless wanderer resembling many other "chosen ones" — in a death pose, splayed on the beach with crabs crawling over him. Two fishermen trade variations of the story of a prince destined to survive great bloodshed to kill his powerful uncles, and several forest dwellers seem to think our protagonist is the man. The slipperiness of *Between Two Worlds'* reality, in which visions are liable to be doubled or outright contradicted, evokes both the shifting ground of trauma and different rules of oral storytelling. In its best moments, the film put me in the mood of Jeff Wall and Raúl Ruiz; in its least, a slow-motion *Lost*. But *Between Two Worlds* amply demonstrates that returning is not always a matter of volition: such is fate and endless war. **BFBG**

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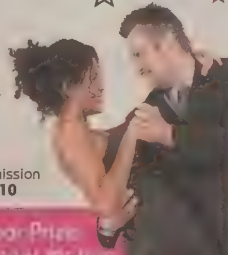
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SIFF pays tribute to veteran film critic
Roger Ebert

By Louis Peitzman
arts@sfbg.com

SIFF I'm a film critic, but that's not something I'm always inclined to admit. Tell people you're a writer and they'll instantly construct a romantic fantasy. Tell them you review movies and suddenly you're a hyper-critical elitist or a geek hammering out blog posts from his parents' basement.

Roger Ebert is, of course, neither of those things. Over the course of his career, he's shown the public how great a film critic can be. First, by employing a smart but accessible style that reflects a genuine love of movies. Second, by being more than just a critic. Ebert will receive the Mel Novikoff Award at the San Francisco

International Film Festival's "An Evening With Roger Ebert and Friends." Those friends include filmmakers Terry Zwigoff, Errol Morris, and Philip Kaufman, who all express a great appreciation and fondness for Ebert.

"I'm not sure I'd have a film career without the man," Zwigoff (2001's *Ghost World*) says. "He's always championed my work."

The role of a critic is not to promote — that's what publicity agents are for. But Ebert has always been conscious of his influence. If he likes a film, particularly one that might not get much exposure otherwise, he will remind his readers to watch it. See, for example, *Julia* (2008), which will be screened at the end of the SIFF event.

"I feel a responsibility to see and review as many [independent and smaller] films as possible," Ebert explains in a recent e-mail.



Not least among Roger Ebert's credits is his screenplay ("This is my happening and it freaks me out!") for Russ Meyer's sleazy Hollywood fairy tale *Beyond the Valley of the Dolls* (1970).

PHOTO COURTESY OF SAN FRANCISCO FILM SOCIETY

"I do not limit myself to major releases. Audiences for these films depend more on critics because they typically have small promotional budgets."

It's one reason so many filmmakers and readers like Ebert. He's willing to review everything — whether others deem it high- or

CONTINUES ON PAGE 30 »

Taking the Waters

Boozy fun with *Wholphin*

By Kimberly Chun
arts@sfbg.com

SIFF Jessica Rabbit was just drawn that way, Foster Brooks just happened to stumble on his "lovable lush" act, and likewise, actor-writer producer Derek Waters — he of *Drunk History* fame — just sounds like he started poking around in the liquor cabinet earlier in the day. In the same way, we all happened to just look up from our many open browser screens and realize our attention spans have drastically shrunk — one of the many reasons Waters believes the histories have been so popular, leading to offers from HBO to produce a *Drunk History* sketch show and spinning off a host of homemade copycat videos on YouTube.

"Attention spans are way too small to watch whole movies," says

the 30-year-old Waters, speaking from Los Angeles. "I think if these came out in the '70s, I don't know how popular they would be." And who can blame the pretenders, justly inspired by the shorts — and the sight of soused comedians relating their favorite great moments in history (while occasionally losing their lunch or lying down to get more comfy) while actors like Michael Cera, Jack Black, and Will Ferrell reenact out all the blurry details, down to Ben Franklin's improbable "Holy shit ... there's a fucking lightning storm happening right now outside!"

The fact that creator Waters could get actors like Crispin Glover and John C. Reilly to play, for instance, the battling Thomas Edison and Nikola Tesla is yet another plus. "Edison was publicly electrocuting animals to prove his point," Waters says. "And to see Crispin Glover doing that was a dream come true."

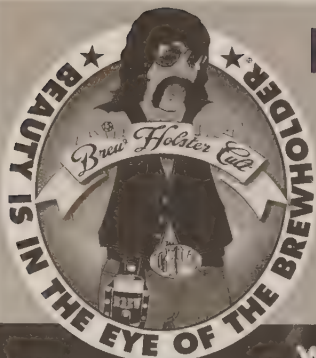


B.Y.O. breathalyzer to "A Drunken Evening With Derek Waters and *Wholphin*." PHOTO COURTESY OF SAN FRANCISCO FILM SOCIETY

No fear that *Drunk History* will swallow up cable — or traditional academic — programming, though Waters says his old teachers have e-mailed to tell him they've

shown the films to their students. "I think *Drunk History* is funny for five minutes," he says. "I don't think you can ask too much of a

CONTINUES ON PAGE 30 »



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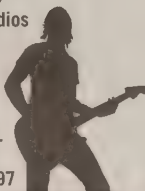
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Ebert CONT.,

low-brow. And although he does give substantial attention to foreign films or limited releases, Ebert is equally unafraid to praise the latest Hollywood blockbuster.

"He just is able to view things, in a way, in different categories," Kaufman (1990's *Henry and June*) notes. "He can understand that there are people who like movies that might be called commercial movies, and he has taste and understanding of those movies."

And even when he doesn't like a film, Ebert treats it fairly. This ability, what some might call constructive criticism, has also gained him favor with filmmakers, many of whom are used to seeing their work mercilessly panned.

"He might not love a film, but he tries to give credit — or blame — where it's due, instead of ripping it apart," Zwigoff explains. "He analyzes instead of attacking."

Of course, Ebert has long done more than simply critique films. A quick glance at his Twitter feed and his blog reveals strong interests in politics, comedy, and discovering new talent online. These online outlets have allowed him to continue making himself heard following a bout with cancer that cost Ebert his speech: "During a

period when I lost my ability to speak, they have given me a voice," he writes. And to readers who previously knew only one side of the man, his Internet persona reflects the breadth of Ebert's knowledge and abilities.

"I no longer think of him as a film critic," Morris (2003's *The Fog of War*) says. "I just think of him as a man of letters, who has written an extraordinary amount."

Yet it always comes back to movies. Despite all the changes he's undergone over the years, Ebert has been consistent in that he sees — and reviews — nearly everything. While he may not have changed the way the public feels about film criticism as a whole, he has elevated the form. It's not about snark: it's about wit and sincerity.

"Roger's not someone who's [only] interested in movies, who writes about movies, who thinks about movies, although he is all of that, to be sure," Morris continues. "But he's also someone who first and foremost loves movies, and you feel it in everything he does." **—SFG**

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Wholphin CONT.,

drunk person." The actor is doing a HBO series called *Derek Waters Presents LOL* instead ("I like to say it stands for 'Lots of Losers.' I guess you write what you know"), remaining committed to the short, funny form, as well as the dream of turning his *13th Grade* short, set at a community college, into a full-fledged series.

All that makes Waters a primo candidate for a drunken evening at the theater with *Wholphin* DVD magazine editor Brent Hoff. He'll be showing relevant shorts such as Bob Odenkirk's gut-busting *The Pity Card* — part of Waters' and *The Big Bang Theory*'s Simon Helberg's online short series *Derek and Simon* — and talking about that film, as well as, no doubt, the work he'll contribute to *Wholphin*'s next edition.

Incidentally, *Wholphin*'s latest issue, its 11th, is a doozy: "It's the most edible-looking yet," quips Hoff in San Francisco. "All

bubblegum-y colors." It includes Ramin Bahrani's *Plastic Bag* short with poignant hilarious voice-of-the-bag narration by Werner Herzog, in addition to an excerpt from *Bitch Academy*, a doc about Russian women taking a class on how to snag millionaires — a grim, scary variant of the cheese-cloaked *Millionaire Matchmaker* — which Hoff describes as "the most terrifying thing we've ever put out."

More terrifying that listening to writer Eric Falconer lose his eight vodka cranberries and then get back up to talk American history? For some, it might be a draw. "There's something fascinating," Waters observes, "about someone so passionate about something but not moving forward at all." **—SFG**

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Red, blonde, and blue

Alone again, naturally, in João Pedro Rodrigues' *To Die Like a Man*

By Johnny Ray Huston
johnny@sfbg.com

SFIFF The evening breeze caresses the trees tenderly early on in João Pedro Rodrigues's *To Die Like a Man*. This shift from the furious winds of

Rodrigues' *Odete* (a.k.a. *Two Drifters*, 2005) is a signal that the director, ever aware of the lexicon he's blooming, is adopting a languid pace. Rodrigues' third feature film isn't immune to irony, a main one being that slow death allows his cinema to breathe most deeply.

At the onset, *To Die Like a Man* does not seem like the story of a drag queen perishing from poisonous silicone implants. Rodrigues begins in a nighttime jungle of young male longing, in a nod to Apichatpong Weerasethakul's *Tropical Malady* (2004), though his vision is much less chaste. Greasepaint is applied to a beautiful young soldier's face, and upon wearing that militaristic form of drag, he's soon fucked by the masculine makeup artist. Moments later, the two enlistees happen upon a lone mansion and peer through a window. The pair of ladies within are ... not quite ladies. We are in a world where a lush garden is gradually revealed to be a terrarium, and that terrarium is soon visually rhymed with an aquarium. Nothing is what it seems, except that which flowers and dies.

It isn't until after a gunshot and Rodrigues' trademark blood-red letter credits that we are introduced to Tonia (Fernando Santos), a buxom blonde who bears a familial relation to one of the soldiers. Not quite weary enough to dispense with her wry wit, Tonia makes her living performing drag numbers at a club, where a beautiful and quite opposite heir apparent (Jenni La Rue) looks down at her from the other side of a mirror. At home, she cares for her drug-addled, dress designer boyfriend Rosario (Alexander David). Her chief confidante, her little white dog Augustina, appears to be slightly more obedient.

Santos' presence at the heart of *To Die Like a Man* opens up Rodrigues' distinctive world view, giving this musical without (much) music a true voice besides that of

the director — quite literally in one bravura sequence, where Tonia half-whispers, half-sings a song long after Rosario angrily snuffs it from the car radio, as the world passing by is reflected in a car window adorned with raindrops. The hot-as-hell gargaman of Rodrigues' *O Fantasma* (2000) and the leggy lunatic of his schematic *Odete* are as mute as they are ravishing, but Tonia has something to say, in tones that are smoky and relaxed and resigned to fate. Within English-language films,

has hindered influences such as Tsai Ming-liang, Rodrigues is cultivating his craft. He's aware that he's still developing, yet comfortable enough about his formidable command that he can casually deploy the motifs of great filmmakers as pivot points. If *Odete*'s peculiar double-vision was constructed from the eyes of Hitchcock and Warhol, *To Die Like a Man* is his *In a Year of 13 Moons* (1978), or 1999's *All About My Mother* changed to *All About My Father*. (A *Marnie* poster hints which wing of

indulge their own flouciency yet symbolically rich impulses. Tonia wraps a car gift for Rosario in silver foil, and her cell phone holder is a porcelain leather pump — with a puff ball at the heel. Her backstage mirror is decorated with photo mementos of Brad Renfro and Cristiano Ronaldo, and one of her chief stage outfits is like Dorothy's red slipper turned into an entire dress. In a single shot, a bath towel, bath mat, and dog offer variations of furry whiteness. Twice, the aesthetically heightened naturalism of Rui Poças's cinematography gives way entirely to fluorescent pastel hues.

Tonia's story is about uncovering what is buried before one's body is laid to rest. Her journey crosses



To live like a queen: Tonia (Fernando Santos) ponders an uncertain future in *To Die Like a Man*, the latest from emerging Portuguese talent João Pedro Rodrigues.

PHOTO COURTESY OF SAN FRANCISCO FILM SOCIETY

Divine's siren song in *Hairspray* (1988) and Dorian Corey's backstage aria of wit in *Paris is Burning* (1990) are the best touchstones for Tonia — ones that reveal the heft of Santos' performance.

In life, Tonia has not fully crossed over to the other side. To illustrate her ladylike sensitivity, she complains to her transsexual friend and hairdresser, Irene (Cindy Scrash), about a doctor's blunt, origami-like demonstration of how a penis is transformed into a vagina through surgery. But the man beneath Tonia isn't immune to a cruise through the dark for a grope in the park.

A true auteur who hasn't fallen prey to the excessive worship that

the Hitchcock library Rodrigues currently resides in, exploring patriarchal and matriarchal ties.) Fassbinder and the larger specter of '60s and '70s European art film is hilariously invoked through the character of Maria Bakker (the superb Gonçalo Ferreira De Almeida), a sweet beacon of death prone to epigrams and fits of vamping. In the film's key moment of ominous reverie, she and Tonia and their sidekicks sit down in the woods and are softly serenaded by Baby Dee's song "Cavalry."

Rodrigues has a way with sound and image, and the queeniness of the characters here allows him and longtime partner and art director João Rui Guerra da Marta to

through some of the Lisbon landmarks of Rodrigues' previous films — the fatal intersection and cemetery walls of *Odete*, for example — while finding rare blooms on the edges of urbanity. A farewell tour as long as Cher's, *To Die Like a Man* never tests one's patience. Forget-me-not is one of the ever-referential Rodrigues' secret mottoes as a director. Even if life and drag — and the drag of life — persist beyond the end of Tonia, he's created a film to remember. **SFBG**

TO DIE LIKE A MAN

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ARTS + CULTURE



Get fest-ive with Iranian drama *The White Meadows*; experimental French doc *14-18: The Noise and the Fury*; auteur-in-Argentina tale *The Peddler*. | PHOTOS COURTESY OF SAN FRANCISCO FILM SOCIETY

TOP PIC PICKS: SHORT TAKES ON THE REST OF THE FEST

The White Meadows (Mohammad Rasoulof, Iran, 2009) This latest by the recently jailed Iranian director of *Iron Island* (2005) is a stark, visually striking allegory whose natural settings (the salt formations of Lake Urmia) could hardly be more surreal. Aging Rahmat (Hasan Pourshirazi) rows his little boat from one tiny island community to another, collecting tears from variably aggrieved locals so they can be absolved of their sins — just how, neither they or we know. During his latest travels he gains a teenaged stowaway, then a blind-struck painter as passengers; witnesses a couple of village rituals that prove fatal for their main participants; and experiences other curious events that scarcely prompt a raised eyebrow from him. As with so much modern Iranian cinema, Mohammad Rasoulof's film carefully renders its political symbolism so abstract you can dig endlessly for hidden meanings, or simply lose yourself in the hypnotic black-and-white-in-color imagery of black-clad people on bleached landscapes. *Fri/23, 6:30 p.m., Kabuki; Sat/24, 9:30 p.m., Kabuki; Sun/25, 8 p.m., PFA. (Dennis Harvey)*

Nymph (Pen-ek Ratanaruang, Thailand, 2009) Boy meets girl. Boy and girl fall in love. Girl cheats on boy with boss. Boy falls in love with tree. So are the broad strokes of Thai director Pen-ek Ratanaruang's jungle-horror, *Nymph*, a city-to-country romance that deftly weaves strands of urban anomie, sexual dysfunction, and rural myths into a dreamy, arboreal fantasia. One might be tempted to reference Lars von Trier's *Antichrist* (2009) and fellow Thai helmer Apichatpong Weerasethakul's 2004 breakout, *Tropical Malady*, as obvious points of reference, but that would derogate the potency and intensity of Ratanaruang's singular, artistic design. The director of *Last Life in the Universe* (2003) and *Ploy* (2007) creates a tropical mise-en-scène that is less cinematic than immersive, developed largely by his use of tight, suspenseful close-ups, fluid camera work (including a 10-minute opening sequence that is practically gymnastic), and a transfixing ambient score. But unlike *Tropical Malady*, which leveraged much of its second-half's novelty from overwrought, homoerotic tropes and a condescending nativism, *Nymph*'s descent into the jungle is only the beginning of this powerful love story. *Fri/23, 9 p.m., Kabuki; Sat/24, 4:30 p.m., Kabuki; April 28, 4:45 p.m., Kabuki. (Erik Morse)*

Around a Small Mountain (Jacques Rivette, France/Italy, 2009) *Around a Small Mountain* (or *36 vues du Pic Saint Loup*) is New Wave doyen Jacques Rivette's return to the whimsy of 1984's *Love on the Ground*, another exploration of theater staring eternal demoiselle Jane Birkin. In *Mountain*, Birkin plays Kate, a prodigal daughter who has returned to her deceased

father's circus after an unspecified trauma forced her into a 15 year absence. En route she encounters Vittorio (Sergio Castellitto), a peripatetic who instantly discovers in Kate a fellow improviser for his acrobatic feats of conversation. In hopes of learning her secret past, Vittorio follows Kate and her shabby troupe from performance to performance through the tiny towns of the Cevennes. Along the way, Rivette treats his audience to a mish-mash of sideshow sketches, enchanting dialogues and haunting soliloquies, all beneath the magical totem of the big top. The film is spellbinding ode to the theatre of everyday life and the actors who prance in and out of its cirque. *Fri/23, 9:30 p.m., Kabuki; Sat/24, 4:15 p.m., Kabuki; April 28, 6:30 p.m., PFA. (Morse)*

Way of Nature (Nina Hedenius, Sweden, 2008) Save for when Werner Herzog is doing the talking, documentaries about the natural world often benefit from a lack of voiceover narration. Nature's seasons, cycles, and rhythms provide their own narrative structure, and simply, silently observing what happens can make for fascinating viewing. Nina Hedenius understands this. Her engrossing year-in-the-life portrait of Lisselbäck Farm in northern Sweden is cut around creatures great and small — horses, cows, goats, chickens, dogs — and their routines. Although humans are part of the bucolic scene Hedenius so meticulously orchestrates (the sound editing is such that the film would be no less immersive if you watched it blindfolded), they are merely supporting actors. After watching, for the fourth time, another gangly offspring leap to its feet, minutes after being born, you start to realize the ways in which our species is quite helpless. If their keepers suddenly passed away, the animals of Lisselbäck — domesticated though they may be — would probably manage to carry on. The way of nature is instinct, not mastery. *Sat/24, 2 p.m., PFA; Sun/25, 3:45 p.m., Kabuki; Mon/26, 1 p.m., Kabuki; April 28, 6:30 p.m., Kabuki. (Matt Sussman)*

Transcending Lynch (Marcos Andrade, Brazil, 2010) Picture it: everyone's favorite psycho-thriller filmmaker and coffee retailer waxing beatific about peace, love, and "infinite bliss," his American Spirit-stained teeth frozen in a perma-grin as he extols the virtues of the "unified field" of consciousness. At certain moments in *Transcending Lynch*, an exploration of infamous auteur David Lynch and his 35-year devotion to transcendental meditation, the director comes across as flakier than the celebrated piecrust at *Twin Peaks*' Double R diner. (At one point he even utters the phrase "Holy jumping George!") For the irony-soaked, all the TM talk may be a little TMI, but for Lynch the practice is nothing short of the very source of his creative wellspring. Marcos

Andrade's documentary, which follows Lynch on a 2008 Brazilian book tour, won't offer the mad-genius Eagle Scout's more rabid followers much new insight. While the movie strives to be meditative, it's more of an amalgam of trippy travelogue and pitch meeting. Even more frustrating, we get only teasing glimpses of how TM has directly informed and impacted the artist's work. Lynch may be on the path to universal enlightenment, but when it comes to the man himself, the rest of us ignoramuses are still mostly in the dark. *Sat/24, 6:30pm, Kabuki; Mon/26, 9pm, Kabuki; Tues/27, 12:30pm, Kabuki. (Michelle Devereaux)*

14-18: The Noise and the Fury (Jean-François Delassus, France/Belgium, 2009) Made for French TV, Jean-François Delassus' unclassifiable film would be arresting simply for cobbling together seldom-seen archival footage reflecting all aspects of the First World War, from its leaders to its trenches. But he and co-scenarist Isabelle Rabineau have shaped that footage into a narrative driven by the writings of a (fictional) French everyman soldier who somehow manages to survive and serve in most of its major conflicts. The result melds exquisite color tinting, first-person narration, clips from commercial films about the war (by D.W. Griffith and Chaplin as well as European directors), and ambient sound to create a brilliant kind of living history lesson that makes the events of nearly a century ago seem as immediate as yesterday's. *Mon/26, 4:30 p.m., Kabuki; May 1, 2 p.m., Kabuki; May 3, 9 p.m., Kabuki. (Harvey)*

The Peddler (Eduardo de la Serna, Lucas Marcheggiano, and Adriana Yurkovich, Argentina, 2009) Daniel Burmeister is a traveling filmmaker. He drives his jalopy from one small Argentine town to the next, hoping to set up camp for a month and make a movie with the locals. He'll need food, a place to stay, and a camera. Whatever camera they can find. Usually the mayors are easy to convince, because Burmeister is essentially a regional attraction, a one-man circus they know about from the neighboring towns. It's this strange repurposing of the filmmaking experience that makes the documentary so distinctive and special. And just watching the old man hustle from shot to shot with his bashful actors, working efficiently from one of the handful of scripts he's been cycling through for years, is an absolute pleasure. Directors Eduardo de la Serna, Lucas Marcheggiano, and Adriana Yurkovich capture the jury-rigged process with unobtrusive admiration and an absence of condescension. As I watched it I kept thinking it was like the soul that was missing from Michel Gondry's 2008 warmed-over DIY manifesto *Be Kind Rewind*. *Mon/26, 6:30 p.m., PFA; May 1, 12:30 p.m., Kabuki; May 4, 6:30 p.m., Kabuki. (Jason Shamai)*

CONTINUES ON PAGE 34 »

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TOP PIC PICKS: SHORT TAKES ON THE REST OF THE FEST

CONT.

Russian Lessons (Olga Konkaya and Andrei Nekrasov, Russia/Norway/Georgia, 2010) I remember watching the news two summers ago and feeling confused by the details of the Russia-Georgia War, the culmination of a dispute over the territory of South Ossetia. There seemed to be a haziness about who started what. *Russian Lessons* offers Olga Konkaya and Andrei Nekrasov's version of what happened that summer and indicts Russian and mainstream international news organizations for exactly that failure to present a satisfactory chronology. Konkaya, a theater director and documentary producer, filmed events as they unfolded on the Northern end of the conflict while Nekrasov, a veteran documentary filmmaker, filmed in the South. The result is a collection of interviews with residents of recently bombed Georgian towns, confrontations with Russian soldiers, and investigations of still-smoldering battle sites. The filmmakers spend an equal amount of time scrutinizing source footage from the war and its antecedents, exposing how it was used to mislead the international community. It's a disturbing and persuasive rebuttal to the Putin administration's official side of the story. April 28, 3:15 p.m., Kabuki; April 29, 12:30 p.m., Kabuki; May 1, 6:15 p.m., Kabuki. (Shamai)

Restrepo (Tim Hetherington and Sebastian Junger, USA, 2010) Starting mid-'07, journalists-filmmakers Tim Hetherington and Sebastian Junger spent some 15 months off and on embedded with a U.S. Army platoon in Afghanistan's Korengal Valley, a Taliban stronghold with steep, mountainous terrain that could hardly be more advantageous for snipers. Particularly once a second, even more isolated outpost is built, the soldiers' days are fraught with tension, whether they're ordered out into the open on a mission or staying put under frequent fire. Strictly vérité, with no political commentary overt or otherwise, the documentary could be (and has been) faulted for not having enough of a "narrative arc" — as if life often does, particularly under such extreme circumstances. But it's harrowing, immediately (the filmmakers themselves often have to dive for cover) and revelatory as a glimpse not just of active warfare, but of the near-impossible challenges particular to foreign armed forces trying to make any kind of "progress" in Afghanistan. April 30, 3:45 p.m., Kabuki; May 2, 4:15 p.m., PFA; May 4, 9:30 p.m., Kabuki. (Harvey)

Henri-Georges Clouzot's *Inferno* (Serge Bromberg and Ruxandra Medrea, France, 2009) A painstaking craftsman who left nothing to chance, French suspense master Clouzot (1955's *Diabolique*, 1953's *The Wages of Fear*) decided to push his own envelope a little in 1964. He cast Serge Reggiani as a resort innkeeper who becomes pathologically, paranoically possessive of his gorgeous wife (Romy Schneider). Convinced himself she's having an affair, he gradually snaps tether — and the film itself would reflect that downward spiral by increasingly illustrating his mental stage in distortive image and sound. Unfortunately, the project also drove Clouzot mad in a way, as his grasp-

plings at a new filmic language ran counter to the kind of creative discipline that normally storyboarded everything within an inch of its life. Shooting endless footage, spending endless money, he finally admitted defeat and abandoned ship. Never completed, the film's surviving pieces were restored for this absorbing unmaking-of documentary — even if the original clips, daring then but now looking like psychedelic kitsch, suggest *Inferno* would likely have been no masterpiece but a fascinating, instantly-dated failure. May 2, 1:45 p.m., Kabuki; May 5, 6:15 p.m., Kabuki. (Harvey)

Presumed Guilty (Roberto Hernández and Geoffrey Smith, Mexico, 2009) A fan of true crime TV programming, I all but take for granted that little coda at the end of each episode reminding viewers that the suspects shown are innocent until proven guilty. I sometimes forget that such rights are not the case in all countries, such as in Mexico where the criminal justice system employs a reverse practice requiring the accused to prove themselves innocent. In *Presumed Guilty*, filmmakers, lawyers, and UC Berkeley students Roberto Hernández and Layda Negrete use rarely-seen, up-close footage of the Mexican trial process in their effort to exonerate a young Mexico City street vendor who is falsely accused of murder in 2005. The proceedings, which require the defendant to stand for hours on end and are performed sans jury, is riveting stuff for fans of those A&E true crime shows and is sure to ruffle the feathers of a few sympathetic humanitarians. May 2, 3:30 p.m., Kabuki; May 3, 6:30 p.m., PFA; May 6, 3:15 p.m., Kabuki. (Peter Galvin)

Joan Rivers: A Piece of Work (Ricki Stern and Annie Sundberg, USA, 2010) Whether you're a fan of its subject or not, Ricki Stern and Annie Sundberg's documentary is an absorbing look at the business of entertainment, a demanding treadmill that fame doesn't really make any easier. At 75, comedian Rivers has four decades in the spotlight behind her. Yet despite a high Q rating she finds it difficult to get the top-ranked gigs, no matter that as a workaholic who'll take anything she could scarcely be more available. Funny onstage (and a lot ruder than on TV), she's very, very focused off — dismissive of being called a "trailblazer" when she's still actively competing with those whose women comics trail she blazed for today's hot TV guest spot or whatever. Anyone seeking a thorough career overview will have to look elsewhere; this vérité year-in-the-life portrait is, like the lady herself, entertainingly and quite fiercely focused on the here-and-now. May 6, 7 p.m., Castro. (Harvey)

THE 53RD SAN FRANCISCO INTERNATIONAL FILM FESTIVAL runs April 22–May 6 at Sundance Kabuki Cinemas, 1881 Post, SF; Clay Theatre, 2261 Fillmore, SF; Castro Theatre, 429 Castro, SF; and the Pacific Film Archive, 2575 Bancroft, SF. Tickets (most shows \$12.50) are available by calling (925) 866-9559 or by visiting www.sffs.org.

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5/1 - INTERNATIONAL
5/4 - ZWENG WITH FRISKY DISCO,
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The O word

Dark versus light and soot versus cute in the art of James Castle

By Johnny Ray Huston
johnny@sfbg.com



VISUAL ART There is no doubt that "James Castle: A Retrospective" is a treasure trove. On view at the Berkeley Art Museum, this comprehensive gathering of the self-taught artist's many and varied works would be utterly overwhelming if its many miniature pieces and slight changes of form and approach didn't encourage a certain freedom on the viewer's part. In this regard it's quite different from the recent traveling Joseph Cornell retrospective that had a stay at SFMOMA, where in a single viewing Cornell's box constructions quickly became exhausting to engage with due to the sheer relentless volume and repetition of the presentation.

Cornell's name is a charged one to evoke in relation to Castle, because just as one could — though perhaps few writers do — draw comparisons between the artistic themes and tactics of Cornell's art and the art of Henry Darger, Castle also shares some traits with Cornell (and, in turn, with Darger). In the realm of Castle, it is helpful to flip the script so to speak, and see that whereas Cornell is renowned for his boxes, Castle frequently turned box material — cardboard — into imaginative open space. Of course, a certain invisible wall separates, or separated, the eccentric but successful Cornell from Darger, who toiled in near-absolute obscurity and isolation, and from Castle, a deaf man who created at home in a familial farm environment with little public recognition until late in his life.

Which brings us to the word *outsider*, ever-present in art-speak during Darger's 1990s rise to post-humous cult stardom, yet curiously absent from the majority of writing about Castle. To be sure, notions of outsider art far predate Darger, even if he has become its best-known recent representative. Roger Cardinal's book *Outsider Art*, first published in the U.S. in 1972, catalogs its definition of the term, with

an emphasis on outré words such as *madness* and *primitive*, and a focus on violent creative forces such as Adolf Wölfl. With the coronation (however rightful) of Darger, it's as if outsider art became cuter, with even Darger's romantic and gender-bent view of little girls discussed in relative terms of endearment. Kid gloves, as it were — since Darger was so thorough an outsider, locked in imagination instead of literal action, he was safe.

logue about him that allows for the same irreverence and uncensored opinion afforded those who were wine and dined and made megabucks. In addition, he could be spoken of in the same breath as talents as disparate as Darger and Wölfl in a manner that rescues outsider art from shame-based erasure.

The aforementioned *o* word doesn't appear until the halfway point of *James Castle: A Retrospective*, which also rejects the idea of Castle as folk artist. (Interesting, since Darger's commercial apex has occurred with New York folk museum realms.) Even then, it's placed within conversational quote marks by the painter Terry Winters. Encouragingly, Winters later flips the notion and mentions "insider"



You've got to spit to see the dark: soot and spit were a means of making art for the late James Castle, a 20th century American talent whose works are on display in a mammoth retrospective at the Berkeley Art Museum. | IMAGE COURTESY OF BERKELEY ART MUSEUM

No such illegal undercurrent runs through Castle's work, even if, like Cornell and Darger (and a plethora of artists and other human beings today) he recreates pop images of childhood and innocence. But the measured focus of the meticulous and valuable discourse around Castle's work — traits shared by Tom Trusky's biography *James Castle: His Life & Art*; Jeffrey Wolf's documentary of the same year, *James Castle: Portrait of an Artist*; and editor-writer Ann Percy's monograph for the Castle retrospective — risks the creation of an overtly (perhaps the *t* should be subtracted from that last word) self-aware viewpoint. The evidence is in the flatness of the titles. If Castle is to claim a rightful place among great American 20th-century artists, here's to future dia-

art, a notion that probably is intended in commercial terms, but could just as easily signify those artists whose creative life has an inbuilt insularity. For now, the atmospheric and perhaps emotional darkness of so many of Castle's soot-and-spit works is in the light, and it would be an honest mistake to view those works as cute. His books, assemblages, and drawings are as complicated as the people they render, and possess as many open doors as the houses or homes they depict. **SFBG**

JAMES CASTLE: A RETROSPECTIVE
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Comin' around again (live re-edit): masked electro-veners Bloody Beetroots, tablatronic ace Talvin Singh, and upstart disco fixer Prince Klassen.



Bring it back?

By Marke B.
superego@sfbg.com

SUPER EGO One thing I've noticed recently, with equal parts pleasure and mind-warping "oh jeez"-ness, has been the unashamed use of the terms electronic and trip-hop in party promotions. I know we're in a moment of total 1990s nostalgia — and, yikes, rap-rock was the byword at Coachella, according to the New York Times — but can we finally chuff off the wallpaper blahs of these musty genres and renew them? This week sees a plethora of well-known older acts like Talvin Singh, Bonobo, Signal Path, and Bluetech coming to town — all with live instrumentation. Maybe the moment to reshine has arrived, live? Ping me when DJ Shadow steps up with the Dap-Kings or Boards of Canada melts into Mastodon. Or Owl City grows some Orbs.

▶ TALVIN SINGH

It'll be tablatastic when the British legend, who laced drum and bass with acoustic Asian-flavored classical effects (and took Indian dance music out of the bhangra and into the digital) with seminal album *OK* in 1998, brings his live act to town. Yes, he's calling his sound tablatronica, and, yes, he has invented an electronic instrument called the Tablatronic. The future is here again. Tabla! Wed/21, 8 p.m., \$25
Bimbo's 365 Club, 1025 Columbus, SF
www.bimbos365club.com

▶ SIGNAL PATH

Montana — known for its live electronic musicians? For the past decade and change, Missoula duo Signal Path have been representing with a bop-

worthy blend of live instrumentation and "computer-generated production." (Think all kinds of wired hijinks plus live drums and guitar.) The effect is surprisingly free of pretension, almost jam-bandish, but without all that twirling patchouli. They'll be joined by energetic SF groovers MO2 — no relation to Montana. Thu/22, 9 p.m., \$10.
Boom Boom Room, 1601 Fillmore, SF
www.boomboomblues.com

▶ BLOODY BEETROOTS

One thing about the last decade's electro-filter explosion — the music may not survive, but future anthropologists will forever be puzzled by the profusion of masked DJs. Italian duo Bloody Beetroots are among the few big names standing in terms of ear-splitting squelch and spangle (and their original Bizarro Spider Man masks are still de rigueur), perhaps by expanding their onslaught to include quiet moments of finely sculpted beauty — and a live drummer. Plus, they quote Baudelaire on the MySpace. Thu/22, 9 p.m., \$20
The Independent, 628 Divisadero, SF
www.theindependentsf.com

▶ BONOBO

I've seen trip-hopper Bonobo several times in his DJ guise, and while he pushes all the right sonic buttons for a toke-tastic night of bass-heavy sway, it always seemed his mind was more on mental trips than dance-floor hips. On new album *Black Sands*, he's added live horns, strings, vocals, and percussion that allow his more cerebral compositions to take on fuller force and rumble. He'll hit Mezzanine with the whole works. Fri/23, 9 p.m., \$25. Mezzanine, 444 Jessie, SF. www.blasthaus.com

▶ SATORI SOCIAL

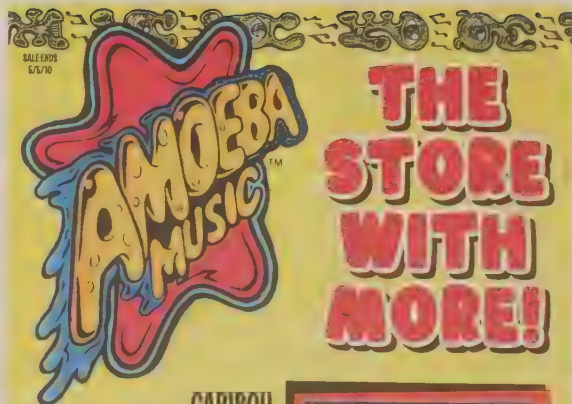
Set on expanding his musical palette beyond mere lapping, Hawaii's ambient wizard Bluetech has gone live with his new band Satori Social, adding a vocals, flute, horns, and percussion to his mellow glitching. Can a Burner-heavy crowd vibe on a little jazzy soul and reggae-ish sunshine? Whatever the answer, the question-wrestling should be a joy to watch and hear. Contempo Brit dubber Ott and hometown acid-crunk an-ten-nae open up. Fri/23, 10 p.m. - 4 a.m., \$15
103 Harriet, SF. www.1015.com

▶ A+D

Oh dear and good goddess, they're back. DJs Adrian and the Mysterious D are two of our finest exports, delivering genre-defying bootlegs and monster mashups to needy hordes from Budapest to Hong Kong. They're back from roving the world on a giant tour to helm once again their little famous party, Bootie, here at home. Will they be bringing back any Finnish death rock to pervert? Sat/24, 9 p.m., \$12. DNA Lounge, 375 11th St., SF. www.bootiesf.com

▶ PRINCE KLASSEN

More striking disco re-edits on the scene, this time coming from Austin, Texas — and, oddly, from a member of the Fully Fitted crew that includes ho-hum hipster-electroids Amanda Blank and Pase Rock. Don't let that scare you away. If you're into warm, red classics made warmer and redder and no neon posing, Prince Klassen (not to be confused with Prince Language, the NYC re-edit master) can provide. Disco love is a drug. Sat/24, 9 p.m. - 3 a.m., \$5
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La La Land
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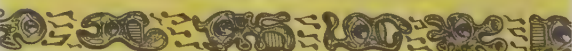
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WEDNESDAY 21

ROCK/BLUES/HIP-HOP

Bronx, Violent Soho, Mariachi El Bronx, Sean Wheeler and Zander Schick Independent. 8pm, \$20.
Camera Obscura, Best Coast Great American Music Hall. 8pm, \$20.
"Eclectic Live" Harlot, 46 Minna, SF; www.harlots.com. 9pm, \$5. With Shande and Kill Mol.
His Name is Alive, Orange Peels, Kitten Bottom at the Hill. 9pm, \$10.

Norah Jones, Sasha Dobson Fillmore. 8pm, \$60.
Joakim Duo, Phil Mursu Trio, Cotton Museum Café du Nord. 8:30pm, \$15.
Pantheleon Madrone Art Bar. 9:30pm, \$5.
Talvin Singh presents Tablatronica Live, Janaka Seleka Bimbo's 365 Club. 8pm, \$25.
Taargus Taargus, Cola-Cola, What Now? Hemlock Tavern. 9pm, \$6.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Machine Sloane, 1525 Mission, SF; (415) 621-7007. 10pm, free. Warm beats for happy feet with DJs Sergio, Conor, and André Lucero.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
RedWine Social Daiva. 9pm-2am, free. DJ TopOne and guests spin international funk and

get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, i-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.
Yoruba Dance Sessions Bacanot Som., 2925 16th St, SF; (415) 558-8521. 9pm, free. With resident DJ Carlos Mena and guests spinning afro-deep-global-soulful-broken-tech-house.

THURSDAY 22

ROCK/BLUES/HIP-HOP

B Foundation, Pigeon John, Cubik and Origami Bottom of the Hill. 9pm, \$12.

Bar Feeders, Los Dryheavers, Steeples Knockout. 10pm, \$6.
Bloody Beetroots, Tenderloins, Nisus Independent. 9pm, \$16.
Cuban Cowboys, Chicha Libre Rickshaw Stop. 8pm, \$12.
Jrod Indigo Coda. 9:30pm, \$7.
Mofa Party Band Bimbo's 365 Club. 8pm, \$16.
Phantom Kicks, Spesus Christ, Soap Collectors Hotel Utah. 9pm, \$6.
"RockAria" Davies Symphony Hall, 201 Van Ness, SF; www.sfgmc.org. 8pm, \$15. San Francisco Gay Men's Chorus, with guest Mission High School Chorus, perform rock tunes.
Sonata Arctica, Mutiny Within, Powerglove Slim's. 8pm, \$23.
Yo La Tengo, Camera Obscura Fillmore. 8pm, \$26.50.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-7. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicalia, electro, samba, and funk.
Blue Moon Revue DNA Lounge. 9pm, \$20. Swing, cabaret, and more.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Good Foot Yoruba Dance Sessions Bacanot Som., 2925 16th St, SF; (415) 558-8521. 9pm, free. A James Brown tribute with resident DJs Haylow, A-Ron, and Prince Aries spinning R&B, Hip hop, funk, and soul.
Gymnasium Matador, 10 Sixth St, SF; (415) 863-4629. 9pm, free. With DJ Violent Vickie and guests spinning electro, hip hop, and disco.
Half-way to Mitchell El Rio. 6pm, \$10-20 sliding scale. With DJ Sarah Westlake spinning funk disco and live performances of music, poetry, and more.
Kelley Stoltz Jukebox Amnesia. 10pm, free.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deandred, Lady Fingaz, That Girl, and Umami spinning hip hop.
Popsocene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Tropicana Madrone Art Bar. 9pm. Salsa, cumbia, reggaeton, and more with DJ Don Bustamante and Sr. Saenz.

FRIDAY 23

ROCK/BLUES/HIP-HOP

Casual, BPos, Chosen Few, Sound Earth El Rio. 9pm, \$10.
Children of the Damned, Hatchet, Witchaven, Injection, DJ Rob Metel Thee Parkside. 9:30pm, \$8.
Dark Star Orchestra Regency Ballroom. 8pm, \$33.
Dear Hunter, Kay Kay and His Weathered Underground, Pine and Battery, Kinzie Affair Bottom of the Hill. 7pm, \$12.
Early Graves, He Who Cannot Be Named, Bomber Hemlock Tavern. 9:30pm, \$6.
Japandroids, Avi Buffalo Independent. 9pm, \$15.
Shelby Lynne, Findlay Brown, Ann Atomic Great American Music Hall. 9pm, \$22.
Lydia Pense and Cold Blood Biscuits and Blues. 8 and 10pm, \$20.
John Richardson Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
"Rock, Strip, N Roll" Blue Macaw, 2565 Mission, SF; www.liveevirocks.com. 9pm, \$10. With Live Evil, Wildside, and Cookie Mongoloid, plus burlesque by Clandestine, Twilight Vixen Revue, and Sparky Devil.
Josh Rouse, Bart Davenport Bimbo's 365 Club. 9pm, \$22.50.
Sleekers, Phenomenauts, TomorrowMen, DJ Big Dwayne Slim's. 9pm, \$16.
Stripmail Architecture, Geographer, Delle Vellum Café du Nord. 9:30pm, \$12.
Yo La Tengo, Thee Oh Sees Fillmore. 9pm, \$26.50.
Zoo Station, Minks Red Devil Lounge. 9:30pm, \$10.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616.



San Francisco rock chanteuse Rykarda Parasol plays Café du Nord Sat/24. PHOTO BY SARAH MORRISON PHOTOGRAPHY

8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Booker T. Herbst Theatre, 401 Van Ness, SF; www.sffjazz.org. 8pm, \$25-55.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Madeline Peyroux Yoshi's San Francisco. 8 and 10pm, \$26.
Tin Cup Serenade Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8-45pm, free.
FOLK/WORLD/COUNTRY
Locura, Makru Elbo Room. 10pm, \$10.
Lucky Road Amnesia. 9pm, \$5.
Rob Reich and Craig Ventresco Amnesia. 7pm, free.
Toshio Hirano Mercury Café, 201 Octavia, SF; (415) 252-7855. 7:30pm, free.

DANCE CLUBS

Activatel Lookout, 3600 16th St, SF; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Alcoholocaust Presents Ripside Tavern. 9pm, free. DJ What's His Fuck spins punk rock and other gems.
Blow Up Rickshaw Stop. 10pm, \$10. With rotating DJs.
Bonobo Mezzanine. 9pm, \$22.50. With YPPAH.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fagsweat Rickshaw Stop. 6pm, \$3. DJ Kuze spins at this happy hour for gay athletes and friends.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Top One, and Vinnie Esparza.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Gymnasium Stud. 10pm, \$5. With DJs Violent Vickie and guests spinning electro, disco, rap, and 90s dance and featuring performers, gymnastics, jump rope, drink specials, and more.
Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and special guest Sunshine Jones spinning old and new school funk.
House of Voodoo Medici Lounge. 9pm, \$5. With DJs voodoo and Purgatory spinning goth, industrial, glam rock, and more.
J. Rocc Mighty. 10pm, \$10.
Kev Choice with DJ Ananada. Coda. 10pm, \$10. Hip-hop, soul, and funk.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Phillie Ocean, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Psychedelic Radio Club 53. 9pm, \$7. With DJs Kial, Tom No Thing, Megalodon, and

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Rockabilly Fridays Jay N Bee Club, 2736 20th St. SF; (415) 824-4190. 9pm, free. With Djs Rockin' Utah, Oakie Oran, Sergio Iglesias, and Tanoz "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Trannyshack DNA Lounge, 10pm, \$12. Michael Jackson tribute with performances by Holy McGrail, Raya Light, Candi Gurl, Suppositori Spelling, and more.

SATURDAY 24

ROCK/BLUES/HIP-HOP

Angel Island, Sons of Doug, Manzanita Hotel 9:30pm, \$5.
Seth Augustus Revolution Café, 3248 22nd St. SF; (415) 642-0474. 8:45pm, free.
Dark Star Orchestra Regency Ballroom, 8pm, \$33.

Dr. Dog, Sean Bones, Pepi Ginsberg Great American Music Hall, 9pm, \$20.
Rick Estrin and the Nightcats Biscuits and Blues 8 and 10pm, \$20.

Finnroll, Moonsorrow, Swallow the Sun, DJ Rob Metal The Parkside, 9pm, \$20-40.
Ruth Gerson Hotel Utah, 8pm, \$10.
HJK, Teen Challenge, Wendy Darling Hemlock Tavern, 9:30pm, \$7.
Hotel Eden, Kevin Beadles, Bias Tape Brainwash Café, 1122 Folsom, SF; www.brainwash.com 8pm, free.
Allee Karim, Dry Spells, Sarees, Lake Millions Amnesia, 9pm, \$7.
Luca, Brad Wolfe, Felsen Slim's, 9pm, \$15.
Rykarda Parosol, Tiny Television, Chambers Café du Nord, 9:30pm, \$12.

Picture Atlantic, Bird By Bird, Please Do Not Fight Bottom of the Hill, 9pm, \$12.
Re-Volts, Compton SF, Started Its El Rio, 10pm, \$7.
Reefridr, Lloyds Garage, Suck It The Parkside, 3pm, free.

Sleepy Sun, Late Young Rickshaw Stop, 8:30pm, \$12.

Wedding Present, Mister Loveless, Surf Cinema Independent, 9pm, \$15.
Yo La Tengo, Sic Alps Fillmore, 9pm, \$26.50.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616 8:30pm, \$15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800, 8pm, free.
Marlena Teich Quintet Savanna Jazz, 8pm.
Madeline Peyroux Yoshi's San Francisco, 8 and 10pm, \$26.
Ricardo Scales Top of the Mark, 9pm, \$15

FOLK/WORLD/COUNTRY

Bossa 5-0 Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Gamelan Sekar Jaya School of the Arts, Main

Theater, 555 Potrero, SF; (510) 655-1227. 7pm, \$20.
Ghost The Music Store, 66 West Portal, SF; (415) 664-2044, 2pm, free.
Ana Moura Palace of Fine Arts, 3301 Lyon, SF; www.sfjazz.org. 8pm, \$25-55.
Tito Y Son de Cuba Red Poppy Art House, 8pm, \$15.

DANCE CLUBS

Bar on Church 9pm. Rotating Djs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Nuuxx.
Barracuda 111 Minna, 9pm, \$5-10. Eclectic 80s music with Djs Damon, Phillie Ocean, and Javier, plus free 80s hair and make-up by professional stylists.
Bootee DNA Lounge, 9pm, \$6-12. Mash-ups with Adrian and Mysterious D.
Ceremony Knockout, 9pm, \$10. With David J, Vinsantos, and DJ Yule B Sorry.
Colombia y Panama Coca, 10pm, \$5. Latin with Djs Beto, Vinnie Esparza, and Guillermo.

Dead After Dark Elbo Room, 6-9pm, free. With DJ Touchy Feely.

4OneFunktion Elbo Room, 10pm, \$5-10. Hip-hop with Eric Bobo, Rhetmatic, and F.A.M.E.
Go Bang! Deco SF, 510 Larkin, SF; (415) 346-2025 9pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with Djs Steve Fabus, Nicky B., and special guest Prince Klassen.

Hip Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring Djs spinning the newest in the top 40s hip hop and hiphop.

Junk Food Love Madrone Art Bar, 9pm, \$5. Hip-hop, soul, and reggae with DJ A-Ron, Sneak E Pete, and Chilipino and Chardmo.

Reggae Gold Club Six, 9pm, \$15. With Djs Daddy Rolo, Polo Mo'az, Tesfa, Serg, and Fuze spinning dancehall and reggae.

Social Club Lookout, 3600 16th St, SF; (415) 431-0306. 9pm. Shake your money maker with Djs

CONTINUES ON PAGE 40 >>

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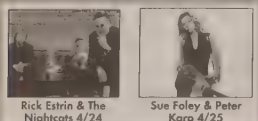
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SAT/24 DANCE CLUBS

CONT>

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Spirit Fingers Sessions 330 Ritch. 9pm, free.
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SUNDAY 25

ROCK/BLUES/HIP-HOP

Aqua Teen Hunger Force Regency Ballroom. 8pm, \$25.
Blue Oyster Cult, Medieval Kniefel Slim's. 8pm, \$30.
Dr. Dog, Sean Bones, Pepi Ginsberg Great American Music Hall. 9pm, \$20.
Sue Foley and Peter Karp Biscuits and Blues. 7:30 and 9:15pm, \$20.

Mallard, Le Switch, Whispering Pines Hemlock Tavern. 9pm, \$6.
Shearwater, Wye Oak, Hospital Ships Bottom of the Hill. 9pm, \$12.
Showwell, Kreamy 'Electric Santa, Dakota Slim Thee Parkside. 9pm. Benefit for Haiti. Other artists include Welfare Waifs and the Exhibitionette, Alabaster Choad, Aquitted, Lost Perros Locos, and Ben the Comedian.
Emily Wells, Gabriel Kahane and Rob Moose, Timmy Straw Café du Nord. 8pm, \$10.

JAZZ/NEW MUSIC

Charles Lloyd New Quartet Palace of Fine Arts, 3301 Lyon, SF; www.sfbjazz.org. 7pm, \$30-70.
Jazz Mafia's Brass Bows and Beats Yoshi's San Francisco. 3 and 7pm, \$10-75.
Noel Jewkes, Larry Vuckovich, and Marky Quayle Bliss Bar, 4026 24th St. SF; (415) 626-6200. 4:30pm, \$10.
Quijerema Coda. 8pm, \$10.

DANCE CLUBS

DiscoFunk Masque Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with Ludachris and Vinnie Esparza.
45Club Knockout. 10pm, free. Funky soul with dX the Funky Gran Paw, Dirty Dishes, and English Steve.
Fresh Ruby Skye. 6pm, \$25. With the Perry Twins.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers — sound system for lovers." Got that?
Jock! Lookout, 3600 16th St. SF; (415) 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Lowbrow Sunday Delirium. 1pm, free. DJ Roost

Uno and guests spinning club hip hop, indie, and top 40s.

Religion Bar on Church. 3pm. With DJ Nikita.
Stag Asia SF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 26

ROCK/BLUES/HIP-HOP

Keith Emerson and Greg Lake Regency Ballroom. 8pm, \$41-65.
"Felonious Presents Live City Revue" Coda. 9pm, \$7.
Nanci Griffith Yoshi's San Francisco. 8pm, \$40.
Growing, Eric Copeland, Death Sentence: Panda! Bottom of the Hill. 9pm, \$14.
Sam Flax Keener and Higher Color, Part Time, Cosmetics Knockout. 9pm, \$7.
Leon Redbone Great American Music Hall. 8pm, \$25.

DANCE CLUBS

Bacanal Som., 2925 16th St. SF; (415) 558-8521. 9pm, free. With resident DJs El Kool Kyle and Sauter spinning Latin music.
Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, Industrial, and synthpop with Decay, Joe Radio, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Moonshine Mondays Dalva. 6pm, free. With DJ Blaze Orange spinning vintage country.
Network Mondays Azul Lounge. One Tillman Pl. SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

TUESDAY 27

ROCK/BLUES/HIP-HOP

Aqualung, Krista Polvere Swedish American Hall (upstairs from Café du Nord). 8pm, \$20.
Everybody Was in the French Resistance ... Now, AB and the Sea, Carletta Sue Kay Bottom of the Hill. 9pm, \$12.
Nanci Griffith Yoshi's San Francisco. 8pm, \$40.
Larry and His Flask, Kemo Sabe, T&A Knockout. 6pm, free.
Liars, Fol Chen Slim's. 8:30pm, \$15.
Mary Onettes, Magic Bullets, Here Come the Saviours Rickshaw Stop. 8pm, \$12.
Tempo No Tempo, Dinowalrus, Ingot Rot Hemlock Tavern. 9pm, \$6.
Le Vice, Audia Fauna, Wooster Elbo Room. 9pm, \$6.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge, 9pm, free. "Stump the Wizard" with DJ Wizard and DJ What's His Fuck.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house. **SBFG**

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 ADVANCE TIX AT TICKETWEB
RUTH GERSON
 LATER: 9:30 PM \$6 TIX AT TICKETWEB
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 Sons of Doug
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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Peter Pan Threxisity Theater, Ferry Park (on Embarcadero across from the Ferry Bldg); www.peterpantheshow.com. \$30-125. Previews Tues/27 and April 29, 7pm; April 30-May 1, 7:30pm (also May 1, 2pm); April 28 and May 5, 2pm; May 2, 1 and 5pm. Opens May 8, 7:30pm. Runs Tues and Thurs, 7pm; Fri-Sat, 7:30pm (also Sat, 2pm); Wed, 2pm; Sun, 1 and 5pm. Through

August 29. JM Barrie's tale is performed in a specially-built 360-degree CGI theater.
Tartuffe Studio 205 at Off-Market Theater, 965 Mission; 377-5882. <http://generationtheatre.com>. \$20-25. Opens Fri/23, 8pm. Runs Fri-Sat, 8pm; Sun, 3pm. Through May 16. Generation Theatre performs a new English translation of Molière's classic, in Alexandrine verse.

BAY AREA

Oliver! Julia Morgan Center for the Arts, 2640 College, Berk; www.berkeleyplayhouse.org. \$24-33. Opens Sat/24, 7pm. Runs Fri, 7:30pm; Sat, 2 and 7pm; Sun, 1 and 6pm. Through May 16. Berkeley Playhouse performs the Dickens-based musical.

ONGOING

An Accident Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822. www.magictheatre.org. \$25-55. Opens Wed/21,

8pm. Runs Wed-Sat, 8pm (also Sat, 2:30pm); Sun, 2:30pm; Tues, 7pm. Through May 9. Magic Theatre closes their season with Lydia Stryk's world premiere drama.

...And Jesus Moonwalks the Mississippi Cutting Ball Theater, 277 Taylor; 1-800-838-3006. www.cuttingball.com. \$15-30. Thurs/22-Sat/24, 8pm; Sun/25, 5pm. In this inspired, poetical-historical counter-narrative from Bay Area playwright Marcus Gardley, Greek mythology, African American folklore, personal family history, and Christian theology are all drawn irresistibly along in a great sweep of wild and incisive humor, passion, pathos and rousing gospel music as buoyant and wide as the Mississippi — or rather Miss Sippi (the Impressive Nicole C. Julien), personification of the mighty and flighty river. The Cutting Ball-Playwrights Foundation coproduction, lovingly directed by Amy Mueller, sports exquisite design touches from Cutting Ball regulars like Michael Locher, whose gorgeous plank-wood set serves as the ideal platform for a work both magnificently simple and eloquently evocative. (Avila)

Andy Warhol: Good For the Jews? Jewish Theatre, 470 Florida; 292-1233. www.tjt-sf.org. \$15-45. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through May 16. Renowned monologist Josh Kornbluth is ready to admit his niche is a narrow one: he talks about himself, and more than that, he talks about his relationship to his beloved late father, the larger-than-life old-guard communist of Kornbluth's breakthrough *Red Diaper Baby*. So it will not be surprising that in his current (and still evolving) work, created with director David Dower, the performer-playwright's attempt to "enter" Warhol's controversial ten portraits of famous 20th-century Jews (neatly illuminated at the back of the stage) stirs up memories of his father, along with a close family friend — an erudite bachelor and closeted homosexual who impressed the boyhood Josh with bedtime stories culled from his dissertation. The scenes in which Kornbluth recreates these childhood memories are among the show's most effective, although throughout the narrative Kornbluth, never more confident in his capacities, remains a knowing charmer. But the story's central conceit, concerning his ambivalence over presenting a showing of "Warhol's Jews" at San Francisco's Contemporary Jewish Museum, feels somehow artificial. It's almost a stylized rendition of the secular-Jewish moral quandary and neurotic obsession driving Kornbluth works of the past — or, in other words, all surface, not unlike the work of another shock-haired artist, but less meaningfully so. (Avila)

The Diary of Anne Frank Next Stage, 1620 Gough; 1-800-838-3006. www.custommade.org. \$10-28. Thurs-Sat, 8pm; Sun, 7pm. Through May 1. Custom Made performs Wendy Kesselman's

modern take on the classic.

"DIVAfest" Exit Theatre, 156 Eddy; 673-3847. www.theexit.org. Check website for dates and times. Through May 1. The ninth annual festival features plays and performances by women artists.

Eat, Pray, Laugh! Off-Market Theaters, 965 Mission; www.brownpaperickets.com. \$20. Wed, 8pm. Through April 28. Off-Market Theaters presents stand up comic and solo artist Alicia Dattner in her award-winning solo show.

Frau Bachfeingebicht's Spectacle of Perfection Stage Werx Theatre, 533 Sutter; 1-800-838-3006. www.circusfinelli.com. \$15-20. Fri/23-Sun/25, 8pm. San Francisco's all-women clown troupe, Circus Finelli, performs their comedy show inspired by European circus acts and American vaudeville.

Loveland The Marsh, 1074 Valencia; 826-5750. www.themarsh.org. \$15-50. Sat/24, 8:30pm; Sun/25, 7pm. Starting May 8, runs Sat, 5pm and Sun, 2pm at the Marsh Berkeley, 2120 Allston, Berk. Through June 13. Los Angeles-based writer-performer Ann Randolph returns to the Marsh with a new solo play partly developed during last year's Marsh run of her memorable *Squeeze Box*. Randolph plays loner Frannie Potts, a rambunctious, cranky, and libidinous individual of decidedly odd men, who is flying back home to Ohio after the death of her beloved mother. The flight is occasion for Frannie's own flights of memory, exotic behavior in the aisle, and unabashed advances toward the flight deck brought on by the seductively confident strains of the captain's commentary. The singular personality and mother-daughter relationship that unfurls along the way is riotously demented and brilliantly humane. (Avila)

Macho Bravado Thick House, 1695 18th St; <http://machobravado.eventbee.com>. \$15-25. Thurs/22-Sat/24, 8pm. Asian American Theater Company performs Alex Park's drama about a Korean-American soldier dealing with life on the home front after fighting in the Middle East.

Master Class New Conservatory Theater Center, 25 Van Ness; 861-8972. www.nctcf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through May 2. Terrence McNally's lovingly clever and thoroughly engaging portrait-play about opera icon Maria Callas takes the inspired notion of post-career Callas (Michaela Greeley) teaching a Juilliard master class of eager young singers, while naturally finding herself unable to resist dominating the stage once more. Through a set of arias performed to piano accompaniment (by Kenneth Helman) by a cast of actor-singers (Alyssa Stone, Holly Nugent, Gustavo Hernández), Callas's self-consciously curt and even brutal interactions with the students finally evoke for this deeply proud yet insecure woman both past theatrical glories and backstage heartaches. The play receives an impressive, all-around satisfying production at New Conservatory Theater under Arturo Cicalia's astute direction. Of course, even with decent to excellent work on and off stage by the entire production team — including a stately mood-setting scenic design by Kuo-Hao Lo — it would no doubt amount to little without a formidable lead actor to fill Callas's elegant but slightly over-the-top shoes. Here a marvelously



Arwen Anderson and Tim Kniffin star in *An Accident* at the Magic Theatre. | PHOTO BY ERIN GILLEY

imposing yet charming Greeley delivers the part as if she were born to play it, and all goes swimmingly as a result. (Avila)

Pearls Over Shanghai Hynodrome, 575 Tenth St.; 1-800-838-3006. www.thrillpeddlers.com. \$30-69. Fri-Sat, 8pm; starting July 10, runs Sat, 8pm and Sun, 7pm. Extended through August 1. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

The Real Americans The Marsh, 1062 Valencia; 826-5750. www.themarsh.org. \$18-50. Wed-Thurs and May 28, 8pm; Sat, 5pm; Sun, 3pm. Through May 30. The Marsh presents the world premiere of Dan Hoyle's new solo show.

SexRev: The José Sarria Experience Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006. www.therino.org. \$10-25. Previews Wed/21-Fri/23, 8pm. Opens Sat/24, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through May 2. Theatre Rhinoceros presents John Fisher's musical celebration of America's first queer activist.

Shopping! The Musical Shelton Theater, 533 Sutter; 1-800-838-3006. www.brownpaperickets.com. \$27-29. Fri-Sat, 8pm. Ongoing. The musical is now in its fifth year at Shelton Theater.

Tell It Slant Southside Theater, Fort Mason Center, Bldg D, Marina at Laguna; www.tixbayarea.com. \$20-40. Fri-Sun, 8pm (also Sun, 2pm; no 8pm show May 16). Through May 16. BootStrap Productions presents Sharron J. Hillinger and Joan McMillen's musical about Emily Dickinson.

"Wanton Darkness: Two Plays by Harold Pinter and Conor McPherson" Phoenix Theatre, 414 Mason; 335-6087. \$24-28. Thurs-Sat, 8pm; Sun, 2pm. Through May 8. 2nd Wind Productions performs *Ashes to Ashes* and *St. Nicholas* in repertory.

What Mama Said About Down There Our Little Theater, 287 Ellis; 820-3250. www.theatrebayarea.org. \$15-25. Thurs-Sun, 8pm. Through July 30. Writer-performer-activist Sia Amma presents this largely political, a bit clinical, inherently sexual, and utterly unforgettable performance piece.

BAY AREA

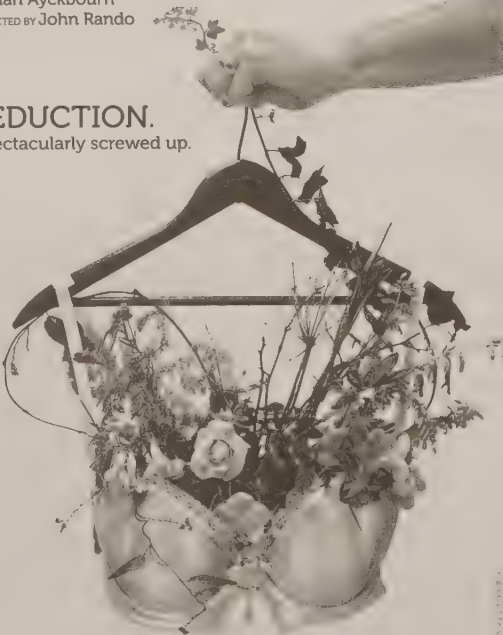
Girrlfriend Berkeley Repertory Theater, Thrust Stage, 2025 Addison, Berk; (510) 647-2949. www.berkeleyrep.org. \$27-71. Wed, 7pm; Thurs-Sat and Tues, 2pm (also Sat, 2pm); Sun, 2 and 7pm. Through May 9. If you like Matthew Sweet's songs you'll probably like the spirited renditions in this new boy-meets-boy musical, which borrows its title from Sweet's famous 1991 album. The songs, backed by a solid band in a recessed fake-wood-paneled den at the back of the stage, underscore the fraught but exhilarating emotional bond between two Nebraska teens at the end of their high school careers and the cusp of an anxious, ambiguous independence. The performances and chemistry generated by actors Ryder Bach and Jason Hite under Les Waters' sharp direction are marvelous, delivering perfectly the inherent honesty and feeling in Todd Almond's book, while Joe Goode's beautifully understated choreography adds a fresh, youthful insouciance to the staging. But the story is a small one, not just a small town story, and its short, predictable arc makes for a slackness not altogether compensated for by the evocative tension between the lovers. (Avila) **sfbg**

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2 **Mid-August Lunch** Gianni Di Gregorio's loose, engaging comedy is about an aging bachelor still living with his ancient mum in their Rome flat. When his landlord offers to forgive some debts in return for briefly taking in his own elderly ma, Gianni (played by the director himself) soon finds himself in cat-herding charge of no less than five old ladies who delight in one another's company while running him ragged. *Gomorra* (2008) screenwriter Di Gregorio used nonprofessionals to play those parts in this semi-improvised miniature, which is as light as a feather and as fast as a hot cross bun. *Il genio di Mozart* (2005) is a further addition to the canon of plate-plucking culinary flicks such as *Big Night* (1996) and *Babette's Feast* (1987), as opposed to the repulsive ones like *Super Size Me* (2004) or *My Pythons: The Meaning of Life* (1993). (1.15) *Clay. Shattuck.*

The Greatest (1:36) *Smith Rafael.*
Green Zone (1:55) *1000 Van Ness.*
Greenberg (1:40) *Piedmont, Presidio, Shattuck.*

D It Came from Kuchar Bronx-born twins George and Mike Kuchar would have an honored place in screen history for title coin, age alone — *I Was a Teenage Rumpor* (1960), *Aquarius* (1980), et al. — but their endeavors are worth even so much more. Starting out as Bronx teenagers in the 1950s, their no-budget expressions of purple melodrama goosed the nascent NYC experimental film scene, notably inspiring Andy Warhol and (later) John Waters. Working separately from the mid-60s onward, they scored underground hits [Mike's 1965 *Sins of the Fleshpods*, George's 1966 *Hold Me While I'm Naked* and 1975 *Thundercrack!*, the latter a B&W gothic porno he wrote for fellow San Francisco transplant Curt McDowell] but

stubbornly refused to go overground. This documentary by Jennifer Kroth includes interviews with fellow former students of George's highly idiosyncrastic classes (Conrad McFee, Christopher Coppola), their variously surprising fans (Waters, Buck Henry, Guy Maddin, Alan Egoian, Wayne Wang, Bill Griffith) and memorable recurrent "stars" (Donna Kurness, Marion Eaton). Plus of course the still very active brothers themselves, whose minds function in fashions at least as lovingly eccentric offscreen as they do on. A feature-length compilation of clips from their voluminous, supremely excerpable oeuvres would be delightful enough, but Kroth has gone the extra mile and made a tribute that fully captures the subjects' spirits in its own right. If you already know the Kuchars' work, you'll be thrilled; if not, you may experience out-of-body levels of revelatory giddiness. (1.26) *Roxie* (Harvey)

D Kick-Ass Based on a comic book series by Mark Millar, whose work was also the model for 2008's *Wanted*, *Kick-Ass* is a similarly over-the-top action flick that plays up its absurdity (even greater comedic effect: High school nerd Dave [Aaron Johnson] decides to become the world's first real superhero. Donning a green turtleneck he bought on the internet and mustering some unlikely courage, he takes to the streets to avenge wrongdoing. Unsurprisingly, Dave is immediately beaten almost to death because he's not a kid who has no idea what he's doing, but *Kick-Ass*'s parent is not knowing exactly how to subvert audience expectations. Scenes that marry the film's innocent story with enormously exaggerated violence enhance the otherwise *Superbad*-like high-school comedy unfolding around them, and a parallel plot-line involving Nicolas Cage instructing his 12-year-

old daughter to commit grievous murders will probably end up being the most gratifying aspect of the film. Though too much set-up and spinning gears mar the middle act, it's hard to fault the film for competently setting up one of the most crowd-pleasing endings in recent memory. (1.58) *Lionel Lincoln, Empire, Four Star, Marina, 1000 Van Ness, Sundance Kabuki*. (Galvin)

La Mission A veteran S.F. vato turned responsible — if still my macho — widower, father, and Muni driver, fartsomethincg Che (Benjamin Bratt) isn't the type for mushy displays of sentiment. But it's clear his pride and joy is son Jess (Jeremy Ray Valdez), a straight-A high school grad bound for UCLA. That filial bond, however, is tested when Jess brings home a girlfriend. She discovers Jess has a secret life as a boyfriend, in the Castro, just a few blocks away from their Mission walkup but might as well be light-years away as far as old-school dad is concerned. This Bratt family project (Benjamin's

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PHOTO BY PHIL FISK



Rebecca Hall stars in *Red Riding 1974*, part of the "Red Riding Trilogy" this week at the Christopher B. Smith Rafael Film Center.

Schedules are for Wed/21-Tues/27 except where noted. Director and year are given when available. Double features are marked with a *. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atastite.org. \$6-8. *Crime Wave* (Pais, 1986), Fri, 8. Films by Kerry Litala with music by Eats Tapes, Sat, 8:30.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Night," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. *The Lady from Shanghai* (Welles, 1948), Wed, 7:30. Presented by Turner Classic Movies with Peter Bogdanovich and Jan Wahl introducing the film; sign up for free tickets at www.tcm.com/roadtohollywood.

San Francisco International Film Festival, Thurs. See Film Listings. "Kubrick" • *Full Metal Jacket* (1987), Fri, 7, and *The Shining* (1980), Fri, 9:15. • *A Clockwork Orange* (1971), Sat, 2:15, 6:30, and *Barry Lyndon* (1975), Sat, 5. • *Spartacus* (1960), Sun, 1:15, 7, and *Paths of Glory* (1957), Sun, 5:10. • *The Killing* (1956), Tues, 1:30, 5:30, 8:55, and *Dr. Strangelove* (1964), Tues, 3:15, 7.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St. San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. *Exit Through the Gift Shop* (Banksy, 2010), call for dates and times. *The Girl With the Dragon Tattoo* (Oplev, 2009), call for dates and times. *The Greatest* (Feste, 2009), call for dates and times. *Vincere* (Bellocchio, 2009), call for dates and times. *May I Be Frank*, Thurs, 6:30. Benefit for Beyond Hunger; tickets are \$20-40. "Red Riding Trilogy:" *Red Riding 1974* (Jarrold, 2009), Fri and Tues, 6:30; Sat, 2. *Red Riding 1980* (Marsh, 2009), Sat and April 28, 6:30; Sun, 2. *Red Riding 1993* (Tucker, 2009), Sun-Mon and April 29, 6:30.

FOUR STAR 2200 Clement, SF; www.4starfilm.com. \$7-9. *Sleeping and Waking*, Fri-Tues, check website for times.

HUMANIST HALL 390 27th St. Oakl; www.humanisthall.org. \$5. *A Sea Change* (Ettinger, 2009), Wed, 7:30.

JACK LONDON SQUARE PAVILION THEATER 98 Broadway, Oakl; www.cafilm.org. Free. "Oakland Underground Film Festival: Leading Local Talent:" *Everyday Black Man* (Madden, 2009), Fri, 7:30. *A Life Taken* (Banville, 2009) with "A Day Late in Oakland" (Stauffer, 2008), Fri, 9:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Day and Noir:" *Side Street* (Mann, 1950), Fri, 6.

MUSEUM OF THE AFRICAN DIASPORA 685 Mission, SF; (415) 358-7200, www.moafsf.org. \$5-10. *Sabar: Life is a Dance* (Nwofia, 2009), Fri, 5 and 7:30; Sat, 4 and 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu.

\$5.50-9.50. "Film 50: The History of Cinema:" *The Beach* of Agnes (Varda, 2009), Wed, 3. "Dotted Lines: Women Filmmakers Connect the Past and the Present:" *DDR/DDR* (Siegel, 2008), Wed, 7:30. San Francisco International Film Festival, April 23-May 6. See film listings.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980. \$5-8. "Cult Classics Attack 5:" *Coffy* (Hill, 1973), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. "Invisible Children Film Festival," films about Uganda, Wed, 7. "Celestial Navigations: The Short Films of Al Jarow," Thurs, 7:15, 9:30. *Labyrinth* (Henson, 1986), Fri-Sun, 7:15, 9:25 (also Sat-Sun, 2, 4:15). *Youth in Revolt* (Arteta, 2009), Mon-Tues, 7:15, 9:15.

ROXIE 3117 and 3125 16th St. SF; (415) 863-1087, www.roxie.com. \$5-9.75. *Breath Made Visible* (Gerber, 2009), Wed-Thurs, 8:30. *It Came from Kuchal* (Kroot, 2009), Wed-Thurs, 7, 9. *The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers* (Ehrlich and Goldsmith, 2009), Wed-Thurs, 6:30. Call for Fri-Tues shows and times.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfppl.org. Free. "Canines on Camera:" *Year of the Dog* (White, 2007), Thurs, noon.

STONETOWN TWIN 501 Buckingham, SF; (415) 221-8182. \$7.50-10.25. *The Harimay Bridge* (Woolfolk, 2009), April 23-29, call for times.

VIZ CINEMA New People, 1746 Post, SF; www.newpeopleworld.com/films. \$8-10. *Gravity's Clooms* (Mori, 2009), Wed-Thurs, call for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "The Word and the Image: Films by Marguerite Duras:" *Nathalie Granger* (1972), Thurs, 7:30. "Renée Green: Endless Dreams and Time-based Strats:" *The Last Angel of History* (Akomfrah, 2009), Sat, 2. **8PM**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Cinema 23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metro Union/Weber. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kirtledge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 413-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

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The following person is doing business as **Craft Your Site**, 3840 Clarke St Oakland, CA 94609. Blake Allen, 3840 Clarke St Oakland, CA 94609. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Blake Allen. This statement was filed with the County Clerk of the County of Alameda, CA by Patrick O'Connell on March 17, 2010. **#113084, April 14, 21, 28 and May 5, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 436422

436424. The following person is doing business as **1. Frontline Entertainment 2. Frontline Multimedia 3. Network Associates**, 1802 Bancroft Way Berkeley, CA 94703 Lenoir, Jamana, 1802 Bancroft Way Berkeley, CA 94703. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/28/10. Signed Jamana Lenoir. This statement was filed with the County Clerk of the County of Alameda, CA by Patrick O'Connell on March 25, 2010. **#113071, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326244-00

The following person is doing business as **Chicos Liqueur**, 1168 Leavenworth St San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/9/2010. Signed Zhenhua Wu. This statement was filed by Florence Siu on March 9, 2010. **#113069, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326388-00

The following person is doing business as **A Triple Gem Home Health Care**, 255 Barnveld St San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/2010. Signed Erslyia Nellajo. This statement was filed by Maribel Jaldon on March 16, 2010. **#113067, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326449-00

The following person is doing business as **Thrice As Nice**, 2001 Whitman Way Apt 4 San Bruno, CA 94066. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/17/2010. Signed Elisangela Pereira. This statement was filed by Marielyne L. Argente on March 17, 2010. **#113074, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326483-00

The following person is doing business as **Belinda Chocolatiere**, 918 Minnesota St #A San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Belinda Quintanilla. This statement was filed by Alan Wong on March 18, 2010. **#113078, April 7, 14, 21 and 28, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326537-00

The following person is doing business as **Skoool**, 1725 Alameda St San Francisco, CA 94134. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 3/27/2010. Signed Andrew Mirabell. This statement was filed by Maribel Jaldon on March 22, 2010. **#113070, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326566-00

The following person is doing business as **Get'er Done Girls**, 2976 23rd St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/1/10. Signed Stacy Gonzales. This statement was filed by Florence Siu on March 23, 2010. **#113082, April 14, 21, 28 and May 5, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326617-00

The following person is doing business as **Movement Play Events**, 301 Macalla Ct. D San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/24/2010. Signed Rosie Turner. This statement was filed by Florence Siu on March 24, 2010. **#113068, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326627-00

The following person is doing business as **Modern Eden**, 1853 B Union St San Francisco, CA 94123. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 3/25/2010. Signed Kimberly Larson. This statement was filed by Florence Siu on March 25, 2010. **#113075, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326693-00

The following person is doing business as **Red Collar Originals**, 4042 18th St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/26/2010. Signed Rachel Minister. This statement was filed by Marielyne L. Argente on March 26, 2010. **#113076, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326698-00

The following person is doing business as **San Francisco Piano Shop**, 353 29th Ave San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/26/2010. Signed Rachel Marshall. This statement was filed by Melissa Ortiz on March 26, 2010. **#113077, March 31, April 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326821-00

The following person is doing business as **Explicit Paradise**, 640 Mason St #203 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jason Wool. This statement was filed by Magdalena Zevallos on April 1, 2010. **#113083, April 7, 14, 21 and 28, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326827-00

The following person is doing business as **My Peoples**, 65 Manzanita Ave San Francisco, CA 94118. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/1/10. Signed Steve Salta. This statement was filed by Maribel Jaldon on April 1, 2010. **#113079, April 7, 14, 21 and 28, 2010**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326936-00 The following person is doing business as **Cyber Specialist**, 128 Forest View Dr San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Karen Hoi Yan Lai. This statement was filed by Marielyne L. Argente on April 7, 2010. **#113083, April 14, 21, 28 and May 5, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0326967-00 The following person is doing business as **51st State**, 455 Arlington St #9 San Francisco, CA 94131. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Daniel Gutierrez. This statement was filed by Florence Siu on April 8, 2010. **#113094, April 21, 28, May 5 and 12, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0327025-00 The following person is doing business as **ABC Dental**, 2480 Mission St #106 San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Adriana Greene. This statement was filed by Maribel Jaldon on April 9, 2010. **#113085, April 14, 21, 28 and May 5, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0327118-00 The following person is doing business as **Christian Church Sanctuary of Salvation**, 3726 Cesar Chavez St San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/14/10. Signed Rogério Monteiro De Souza. This statement was filed by Alan Wong on April 15, 2010. **#113095, April 21, 28, May 5 and 12, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0327163-00 The following person is doing business as **Level 5**, 1039 Hollister Ave San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Douglas B. Ramirez. This statement was filed by Maribel Jaldon on April 19, 2010. **#113096, April 21, 28, May 5 and 12, 2010**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **March 31, 2010**. To Whom It May Concern: The name of the applicant is: **Pasta Pomodoro Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2304 Market St, San Francisco, CA 94114-1521. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **April 21, 2010 L#113086**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **March 31, 2010**. To Whom It May Concern: The name of the applicant is: **Pasta Pomodoro Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 655 Union St, San Francisco, CA 94133. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **April 21, 2010 L#113087**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **March 31, 2010**. To Whom It May Concern: The name of the applicant is: **Pasta Pomodoro Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4000 24th St, San Francisco, CA 94114. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **April 21, 2010 L#113088**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **April 1, 2010**. To Whom It May Concern: The name of the applicant is: **Pasta Pomodoro Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3611 California St, San Francisco, CA 94118. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **April 21, 2010 L#113089**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **March 31, 2010**. To Whom It May Concern: The name of the applicant is: **Pasta Pomodoro Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1875 Union St, San Francisco, CA 94123-4307. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. Publication dates: **April 21, 2010 L#113090**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **April 13, 2010**. To Whom It May Concern: The name of the applicant is: **Fam 888 Enterprises LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2023 Market St, San Francisco, CA 94114. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. Publication dates: **April 21, 2010 L#113091**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **April 14, 2010**. To Whom It May Concern: The name of the applicant is: **Bourdolan 25 Lusk LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 25 Lusk St, San Francisco, CA 94107-7000. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. Publication dates: **April 21, 28 and May 5, 2010 L#113092**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-546716. SUPERIOR COURT, 400 McAllister St, San Francisco, CA 94102. PETITION Edward Eugene Grinde for change of name. TO ALL INTERESTED PERSONS: Petitioner **Edward Eugene Grinde** filed a petition with this court for a decree changing names as follows: Present Name: **Edward Eugene Grinde** Proposed Name: **Edward Michael Eugene Grinde**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 27, 2010. Time: 9:00 AM room # 218. Signed by James J McBride, Presiding Judge on March 24, 2010. Endorsed Filed San Francisco County Superior Court on March 24, 2010 by Elias Burt, Deputy Clerk. Publication dates: **March 31, April 7, 14 and 21, 2010. L#113073**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG10508291. SUPERIOR COURT OF CALIFORNIA, COUNTY OF ALAMEDA, 1225 Fallon St, Oakland, CA 94612. PETITION OF Tracey Nicole Osborne for change of name. TO ALL INTERESTED PERSONS: Petitioner **Tracey Nicole Osborne** filed a petition with this court for a decree changing names as follows: Present Name: **Tracey Nicole Osborne**. Proposed Name: **Tracey Muttuo Osborne**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: 7/2/10. Time: 11:00 AM. DEPT. 31. Signed by Jon R. Rolefson, Judge of Superior Court on April 2, 2010. Endorsed Filed, Alameda County on April 2, 2010 by C. Pitts, Deputy Clerk. Publication dates: **April 21, 28, May 5 and 12, 2010. L#113093**

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APRIL 21-27

Mercury moonwalks merrily.

ARIES

March 21-April 19

This is the right time to struggle through the land mine of your own motives, Ramrod. Selfishness has its time and place, though it gets a bad rep for good reasons! Check yourself before you wreck yourself.

TAURUS

April 20-May 20

Train your eyes on some best-case scenarios and positive expectations, Taurus. The more open you are to things flowing in your favor, the better off you'll be this week. Fake it till you make it if you must.

GEMINI

May 21-June 21

If you take on too much at once you will spazz out and nothing will get accomplished, Gem. Tune into your gut instincts to help you execute changes in a way you can live with.

CANCER

June 22-July 22

Get ahold of yourself, Moonchild. This is not the time to boldly strike out in the face of your obstacles. Allow time for coping with them instead. Make peace with your situation before you change it.

LEO

July 23-Aug. 22

Over-thinking the minutia of your situations won't help you this week, pal. Treat your life like an old school puzzle and manually find the whole picture in the pieces that seem scattered all over the place.

VIRGO

Aug. 23-Sept. 22

Carry out your plans this week, even if you still have uncertainty about them. You have been stewing over things for too long now. You need to push past your worries to get on the other side of them.

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 15 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

Dealing with the aftermath of laying down the law is so taxing! Be truthful in your dealings with others, pal. You need to know that what you put out there was totally authentic Libra when the shit hits the fan.

SCORPIO

Oct. 23-Nov. 21

This is the time to be willing to go through some discomfort to get to a more secure place in your life. Bite the bullet! Pay off your bills, make nice with your landlord, and eat your veggies before you have to.

SAGITTARIUS

Nov. 22-Dec. 21

The path to making your life more of what you want it to be is paved with risks. Confront your fears head on this week, because you totally can. Make eye contact with what you've been trying to avoid.

CAPRICORN

Dec. 22-Jan. 19

The things that give you the sads can also make you stronger, Cap. Its time to finally let go of some tired old coping mechanisms and become the powerhouse you know you are deep within.

AQUARIUS

Jan. 20-Feb. 18

The smartest way to cope with anxiety and nervousness is to slow down and check in with your bod, babe. It doesn't matter whether you take it to the gym, the dance floor, or the bedroom — just make sure you get physical this week.

PISCES

Feb. 19-March 20

Saturn has snuck back into your opposing sign this week to ask you the age-old question: "Mr. Big Stuff, who do you think you are?" Investigate identity crises with care, and take responsibility for No. 1.

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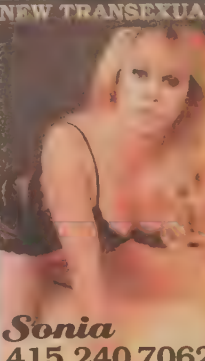
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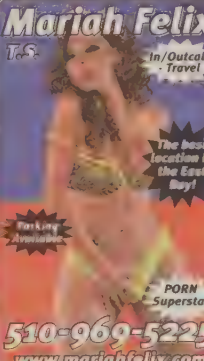
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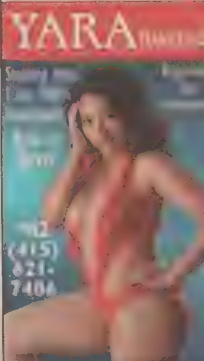


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andrea@mail.altsexcolumn.com

Dear Andrea:

I'm 46 and seeking a hetro/bi woman my age who is authentically interested in a *sexual* relationship. I've heard many middle-aged women openly proclaim that they "don't care about sex." Since then, I've heard similar from many sources, including several female friends and countless craigslist meet-ups where it was volunteered without any prompting. I find this terribly depressing. I thought a woman's interest in sex *increased* as they got older. (Thanks, Anne Bancroft!). Now I'm honestly not sure what my options are. I haven't had sex in two years.

Love,
46-Year-Old Man

Dear Old Man,

I'm surprised by the near-unanimity among your female age cohort. I wonder if you're experiencing some sort of selection bias or selective hearing. It's not an unusual story, but to hear it from every single woman you ask makes me wonder if you're asking the right questions.

It's true that what research there is often also based on the wrong questions — there's a great deal of interest in libido-enhancing drugs for women, and a lot of statistics purporting to show an "epidemic" of female sexual desire disorders, but it's very hard to figure out what's really going on. Until recently, a 48-year-old woman was very likely to experience loss of libido due to being dead, or so worn-out and overworked that the best she could hope for was to be left alone.

Since a modern Western middle-class middle-aged woman now looks and feels like a 17th century 17-year-old and still has another 40-some years ahead of her, you better believe expectations have changed. They have changed so much that the slight diminishment of libido a woman might expect in her 40s is now considered a medical emergency.

In truth, many women do feel their libidos rushing back as soon as the last child earns her driver's license. It isn't only the temptingly empty house that does it — the role of mom, while deeply gratifying, does not produce a sense of oneself as irresistible object or roaring engine of desire. And while we should never forget that the glorious Bancroft was a wizened crone of 35 when she rolled down that famous stocking, many women in their 40s and 50s are still *plenty* interested in sex. Under the right circumstances.

Study after study indicates that most women require intimacy and emotional involvement even to get to the turn-on stage. Still others may have their sexuality tied up with a younger, thinner, or firmer self-image. There's nothing like good sex to restore a sense of joy in and respect for one's body. But again, it may take a lot of trust and a lot of affection to get there.

An interesting, attractive man of a certain age can totally get laid. But not, I suspect, if he even hints, upfront, at a need to know how many times he can expect it weekly once the deal is sealed. That's no way to hook a lady who doesn't even know you yet. I fear you are giving up too easily, and only hearing what you don't want to hear.

Love,
Andrea

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FEAST

The Guardian Guide to Bay Area Food and Drink Spring 2010



GUARDIAN



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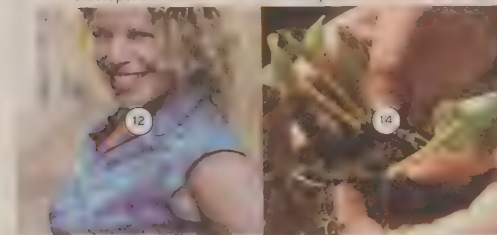
Our Quarterly Guide to Bay Area Food and Drink

— Spring 2010 —



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18 5 farm-fresh cocktails

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GUARDIAN PHOTO BY ROBERT GUZMAN

Take a bite

Are you feeling fresh? We certainly are. Welcome to the spring 2010 edition of Feast: The Guardian Guide to Bay Area Food and Drink. It's that tangy season when produce — and, this being the Bay, produce politics — begins to bloom. And we want to dive in, hoes in hand, by celebrating some of our favorite breakfast treats, scrumptious brunches, delectable deserts, fresh cocktails, and community helping hands. So pull on those rough garden gloves, tip your fashionable sun hat, brush away any pesky bristles, and grab your favorite fork. It's time for some mighty good eatin'! Visit www.sfbg.com for more mouthwatering treats.

Marke B.
Feast 2010 Editor
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GUARDIAN PHOTO BY CHARLES RUSSO

6 voluptuous buns

Pools of ink and its electronic equivalent have been expended helping SF's legions of night-crawlers find the best drinks, beats, and eats. Not so for our less numerous early-risers. But there are plenty of reasons to get up early: seagulls materializing out of the fog, the sun rising over the bay, first pressings at Ritual, parking spaces, and, perhaps most important, *morning buns*. Specifically, *warm morning buns*.

Unlike the *Associazione Verace Pizza Napoletana*'s rules on pizza (dough no higher than 1/8 inch thick, hand-kneaded only), the French-inspired morning bun has some latitude. Buns can be made with brioche dough or croissant dough; flavored with cinnamon, or orange, or both. Puff pastry does not raise cries of *quelle horreur!* But whatever the yeast-risen dough base, the ideal MB should be a

"turned" pastry, layered with butter and spices, then dusted with sugar and baked to caramelized crispness. Nuts, raisins, or frosting mean you have strayed — egad — into snail or danish territory.

Like bagels, MBs also are the perfect food ephemera. By 9:30 a.m. the chances of finding a still-warm one have passed. By 11 a.m., they have aged out completely. So set your alarm and get in line. (*Diane Sussman*)

SANDBOX BAKERY

This small Bernal Heights newcomer is already making a name for itself for its superlative sandwiches, kashi pans, and pastries (I'm talking to you, Valrhona pain au chocolat), and its MB is no exception. Starting with a brioche dough, Sandbox MB has a crisp, flaky top that gives way to fragrant, generous layers of cinnamon, sugar, and

orange doughy bliss. Even better, this is one bun source where you can still get a warm one even if you sleep in (sort of). Although the bakery opens at 7 a.m., one staffer revealed that its MBs don't usually come out of the oven until 7:30.

833 Cortland, SF. (415) 642-8580.
www.sandboxbakerysf.com

TARTINE BAKERY

Scoring an MB at Tartine requires a strategy. Well before it opens (times vary), Tartine has lines out the door. Granted, not everyone is there for an MB, but that doesn't alleviate fears among MB heads that the person ahead of you line won't order five dozen. In addition, Tartine MBers have subgenres of preferences, preferring "light on the bottom." But not to worry. All colors of Tartine's MBs (which start with croissant dough) have crisp, sweet, flaky, muffin-like tops with soft, yeasty, buttery centers sprinkled with orange, cinnamon, and sugar. In addition to competition, Tartine's MBs are also more expensive (\$3.75 compared to \$2–\$2.50 elsewhere). 600 Guerrero, SF. (415) 487-2600.
www.tartinebakery.com

DELESSIO MARKET AND BAKERY

Delessio is the MB slug-a-bed's dream joint. The combination deli-bakery doesn't open until 8 a.m., and even then the bakers often run 10 to 15 minutes late. (Value add: sometimes the friendly staff will let you pluck your own MB from the cooling rack — use paper!). Delessio's offering is moist, flaky (it uses a brioche dough), not too sweet, and generous with cinnamon. Delessio does have one tragic flaw, though: it doesn't bake those buns every day. Call first or learn a vital lesson in flexibility with the breakfast brioche. 1695 Market and 302 Broderick, SF. (415) 552-5559 and (415) 552-8077. www.delessiomarket.com

LA BOULANGE

Stare into one of the pastry cases at Boulange and you'll see the signs for "morning

buns." But Boulange's morning bun isn't really a morning bun, as one staff member readily acknowledged. "We call them cinnamon-orange buns," she said. "They are our own version of morning buns." Starting with a croissant dough, Boulange MBs are flatter and rounder than a traditional morning bun, don't have the crispy, caramelized sugar muffin top, and have a bit more orange than others. While purists may shriek, "Wrong!" iconoclasts are likely to counter with "Nice!" (Whole Foods also carries Boulange's buns in its bakery cases.)

Various locations,
www.laboulange.com

MATCHING HALF CAFE

The small neighborhood café at the corner of Fulton and Baker streets in the Panhandle doesn't bake its own MBs, but it does get a daily stash from Bakers of Paris' bakery in Brisbane, Matching Half staff will heat it up for you. (Bakers of Paris' bakery is in Brisbane, Matching Half is in San Francisco.) 1799 McAllister, SF. (415) 674-8699.
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SEMIFREDDI'S

Sorry, you can't go to the source, and you won't get a warm one. But if you have access to a warming device — and you can wait — you can opt for one of Semifreddi's goodies. The bakery, which has its baking operations in the East Bay and no retail outlet, trucks its wonderfully caramelized, brioche-based MBs to numerous grocery stores, including Mollie Stone's, Berkeley Bowl, and Faletti Market. Perfect for when you really slept late.
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Staff picks: kick-ass brunches

We here at the Guardian don't survive on green buds and printer ink alone. We eat real food. Sometimes! But we do get up late and hungover. While we often forgo fancy brunch — unless we save our pennies for the amazing eggs-meet-legs “Sunday’s a Drag” buffet at Harry Denton’s (www.harrydenton.com) or dim sum nirvana at Yank Sing (www.yanksing.com) or Ton Kiang (www.tonkiang.net) — we’ll sure as shootin’ shell out for thrifty chilaquiles and bloody marys, especially the way the Bay makes ‘em. Here are some of our dearest bleary-eyed, late-morning tummy fillers.

BASHFUL BULL TOO

There are days when you wake up with a bladder full of Jameson’s and a fervent wish to sink into a salty, unglamor-

ous world of egg and cheese. These are the mornings when bottomless mimosas and goat cheese frittatas sound like fightin’ words. Easy tiger, I got you — just slump into a booth at Bashful Bull Too, the most standard of Outer Sunset diners. There’s no live jazz band, no “scene” at all — just you and your greasy calories. Get down on their cheap plates of hash browns and bacon, or better yet, a burger. Slabs of ground beef are acceptable fare when, after all, you’re having breakfast at 2 p.m. (Caitlin Donohue)

3600 Taraval, SF. (415) 759-8112

BEAN BAG CAFÉ

In you’re from the Midwest, good brunch spots are distinguished by waitresses who call you “hon” and have your coffee waiting for you before you sit down.

Become a regular at Bean Bag Café in the Western Addition, and they’ll do all that and more. Bean Bag’s extensive breakfast and lunch menu and progressive cooking staff means never having to decide if it’s too late for Goldilocks oatmeal (yep, it’s just right) or too early for pancakes and beer. Speaking of pancakes, the Bean Bag buttermilk, customized with bananas and caramelized walnuts on top, is a must-have. Pair it with scrambled eggs drenched in Tabasco, and you’re set until 3 p.m., when Bean Bag kicks off its happy hour with beer for \$1.75. Other highlights: sunshine and a petting zoo of scruffy but wuvable dogs outside.

(Diane Sussman)

601 Divisadero, SF. (415)-563-3634

CAFÉ DU SOLEIL

Lower Haight — known for its nicotise? *C’est vrai!* The salad nicotise at Café Du Soleil is a stunner, bursting with tender tuna, piquant greens, and enough fresh fixings to ensure

some inner sunshine. But don’t stop there — or at the pastry case in front, with delectable goodies like croques madames and hazelnut chocolate croissants. Soleil’s salmon tortilla, a sort of deconstructed-queiche pyramid topped with lovely lox and drizzled with smoky romesco, is this laidback Parisian hang’s brunchtime piece de resistance. Bonus: hunky scruffsters and tattooed ladies.

(Marke B.)

200 Fillmore, SF. (415) 934-8637.

www.soleilsf.com

CHLOE’S

Let’s face it, one aspect of brunch — at least on a Sunday — is the wait. Chloe’s is no exception. The restaurant’s rep and tiny size mean that while weekdays are fine, on the weekend you will be waiting in a (loose) line. The upside is that Chloe’s is on a quiet corner of Church Street, so on a sunlit day, you’ll get fresh air and nothing noisier or more imposing than the people-watching pleasure

of the J-Church sliding by. Once inside, indulge your sweet tooth: two highlights of the low-key menu are french toast made with croissants (served with strawberries and powdered sugar) and banana walnut pancakes, a Chloe’s specialty. Chloe’s offers some pleasant, simple variations on scrambled eggs, and the fresh fruit and white rosemary toast to complement them. This may be Noe Valley, but the coffee is *Twin Peaks* good.

(Johnny Ray Huston)

1399 Church, SF. (415) 648-4116

CHOW

The agony of brunch, since it allows for judgment-free consumption of lunch dishes or breakfast dishes, means having to choose between savory or sweet, sandwich or omelet, salad or hash browns. Ten minutes alone can be devoted to the age-old question of pancake or eggs benedict? Coffee or cocktail? Pancake or ... This is where Chow ends the cycle of neurosis.

At Chow, you can order one egg benedict and one pancake, accompanied by one cup of coffee and one wine mojito. Plus, Chow has two pancakes without peer: the blueberry with warm blueberry sauce and mascarpone cheese, and Marion’s ricotta pancake with lemon. Get one of each! Of course, if you want the chilaquiles or a cheesy scramble, Chow will happily oblige. Watch them start to emit a soft, warm glow when paired with a blushing bellini. (Diane Sussman)

212 Church and 1245 Ninth Ave.

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www.chowfoodbar.com

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It’s Saturday morning-slipping-toward-noon, and there are few reasons to expend the effort to pick your fuzzball head up off the pillow it dropped onto in the after-party wee hours. Curled in your cocoon, there is but one comforting thought: breakfast! Few places can revive

CONTINUES ON PAGE 10



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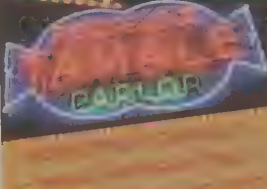




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Brunches CONT.

the soul and satisfy the belly as proficiently as Homemade Café. You'd be wise to choose the spinach, mushroom, and feta omelet. Sweet or spicy is a tough choice, though, since there are spectacularly fluffy blueberry pancakes to be had as well. It's crucial that you remember this magical phrase: "Upgrade to Home-Fry Heaven." They'll arrive smothered in cheese, salsa, sour cream, and a choice of guacamole or pesto. You will feel alive again — at least until naptime. (Rebecca Bowe)

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LIME

I love Lime. Not just because it offers a pretty good assortment of belly-filling foodstuffs on Sunday mornings or the hip and lively atmosphere — but because of the bottomless mimosas and bloody marys. Now, I could try to compare Lime's eggs benedict to others I've eaten, but why bother? There are bottomless fucking mimosas and bloody marys, people! Who cares about the food when I can get stupid drunk with my friends at 11 a.m.? In fact, I can't recall a time when we weren't asked to leave, albeit very nicely by the wait staff. Just be careful, those drinks will knock you on your ass and give you a hangover by 4 p.m. Guaranteed. (Ben Hopper)

2247 Market St., SF. (415) 621-5256, www.lime-sf.com

LYNN & LU'S ESCAPE CAFE

Lynn and Lu, I heart you. Snag a quaint table under an umbrella on Grand Avenue or find a spot on the back patio for a beautiful sunny brunch. The morning portions are fat, happy, and classic. Three-egg omelets come bursting with your filler of choice and arrive sitting next to a pile of yummy roasted potatoes. Those with stomachs bigger than their eyes will be relieved to see that the Escape frittatas look more like a crowd-pleasing tower of peppers, veggies, and

eggs than a paltry single serving — everyone will waddle away with a smile. The service is fabulous, the price is just right, and the food comes quick enough to whisk away any dream-soaked cobwebs. (Amber Schadevald)
3353 Grand Ave, Oakland, 510-835-5705

MAMA'S ROYAL CAFÉ
Imagine a John Waters time warp with rickety counter chairs, a napkin art gallery, and a suggestive painting of female softball players with a giant bat, and you've just about captured the quirkiness of Mama's Royal Café. The home fries, hollandaise dishes, and rib-sticking omelets are consistently satisfying, but weekly specials also offer seasonal and delicious treats like lemon-ricotta pancakes with blood orange curd. The wait staff often serves on hipster time, which, quite frankly, works out perfectly since Mama's is best enjoyed with friends on a lazy Sunday as you discuss, or help each other remember, last night's misadventures. (Robyn Johnson)

4042 Broadway, Oakland.
(510) 547-7600.
www.mamasroyalcafeakland.com

STACKS

After a recent multihour hike around the Presidio, I found myself ravenous. You know the feeling — fully prepared to combine breakfast, lunch, dinner, a multitude of snacks, and dessert into a single meal. Where better to do that than at Stacks, the San Francisco location of a mini-chain (others are in Menlo Park and Burlingame) that looks like a Denny's that got an upscale makeover, with some of the biggest floral arrangements you'll ever see. Speaking of gigantic, Stacks' portions are robust, and their menu is a monster: over a dozen omelet choices; copious varieties of pancakes, crepes, and waffles; sandwiches and burgers; daily specials; and at least seven different smoothies. (Cheryl Eddy)

501 Hayes, SF. (415) 241-9011.
www.stacksrestaurant.com

GUARDIAN PHOTO BY BEN HOPPER



TAQUERIA LOS COYOTES

Being on a tight budget has forced me to get creative, and this underdog taqueria located on a block full of distracting alternatives has become my favorite spot for a weekend breakfast burrito. There are never any lines, the food is as cheap as it comes, and the egg and chorizo burrito with beans, cheese, and rice is guaranteed to soak up a whole weekend of leftover mischief hanging. It's even big enough to share with any co-conspirators still hanging out as well. (Paula Connelly)
3036 16th St., SF. (415) 861-3708.
www.taquerialoscoyotes.com

ZAZIE

Yes, there'll be a wait — but it's more than worth it at Zazie,

a French bistro that is San Francisco's best patio brunch spot. The heart of the menu resides in the poached egg dishes (my favorite is La Mer, with real Dungeness crab, avocado, and green onion), seven to choose from, each with a choice of one, two, or three perfectly poached eggs, wonderfully tangy hollandaise sauce, and a side of potatoes fried up with, get this, roasted garlic cloves. Yum! Everything on the brunch menu is awesome, from challah french toast to scrambled eggs Fontainebleau to the full-on trout du sud. C'est magnifique! (Steven T. Jones)

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Throwing down with the Tablehopper

The incredibly everywhere Marcia Gagliardi, a.k.a. the Tablehopper (www.tablehopper.com), has somehow canvassed, in-depth, every eatery, drinkery, and food-cartery in our fair city — while still maintaining her voracious appetite, sassy aplomb, and appealing figure. Her new book, *The Tablehopper's Guide to Dining and Drinking in San Francisco* (Ten Speed Press) is one of those must-have recommendation books that truly opens your eyes and mouth to culinary nooks and crannies. Divided into a multitude of sections like "Situations" (places for dumping someone), "Morning After Breakfasts," "Picky Eaters," "Dude Food," and "Ethnic Group Dinners," it's a fantastic thing to have on hand for every occasion, real or imagined. Marcia took a minute to answer some of our more "Guardian" questions about Bay dining and drinking. **(Marke B.)**

SFBG *I'm pansexual and bursting with spring fever. What bars or restaurants can I go to where the boys and girls and everything-in-between are hot and open to everything?*

Marcia Gagliardi I've always thought the Lush Lounge (1221 Polk, SF. 415-771-2022, www.lushlounge.com) has a good mixed vibe, and it seems Blackbird (2124 Market, SF. 415-503-0630, www.blackbirdbar.com) draws a mixed crowd as well. **Orbit Room** (1900 Market, SF. 415-252-9525) too. Or just go to Beretta (1199 Valencia, SF. 415-695-1199, www.berettasf.com) late at night, sprinkle some Ecstasy on everyone's crispy thin-crust pizza, and see what happens.

SFBG *I have \$5 for dinner. Where should I go?*

MG I'd go to Balompie Café (3349 18th St., SF. 415-648-9199) or El Zocalo (3230 Mission, SF. 415-282-2572) and get a couple of extremely filling pupusas, which come with chips and salsa. Yep, you can get some hot pupusa action for less than \$5. Hott!

SFBG *Oh dear, I've doublebooked on date night. But then I get to thinking — why not take 'em both on at once? They might get into each other as well, and three's certainly company! What's a good place to have them both meet me and, once the initial confusion subsides, gently introduce the idea of a potentially delicious ménage à trois?*

MG Well, hello, Ms. Popular. This is the kind of night that calls for some sexy atmosphere, and whaddya know, booze. The cozy downstairs booths at Oola (860 Folsom, SF. 415-995-2061, www.oola-sf.com) might fit the bill, and you can take turns licking the sauce from the yummy, sticky, baby back ribs off each other's fingers.

SFBG *My parents are on their way to take me out to dinner, but I just got really stoned. Where will my goofy demeanor blend right in?*

MG Florio (1915 Fillmore, SF. 415-775-4300, www.floriosf.com) would work because its dandy-yet-friendly atmosphere is parental-unit approved, the lights are dim, the hearty food will jive with your munchies, and there's usually enough going on in there that your parents won't be watching your every move. There's also a little alley around the corner where you can spark up if you need another puff before dessert.

SFBG *Best place to announce my impending gender reassignment surgery to someone close to me who may be surprised?*

MG Absinthe (398 Hayes, SF. 415-551-1590, www.absinthe.com). You can request a quieter table so not everyone hears your answers to all of your friend's burning questions, and the spirited cocktails — a coquettishly tangy Ginger Rogers or bourbon-

spiked Scarlett O'Hara, perhaps? — will help them digest the good news.

SFBG *Someone took me out on a date to a really expensive restaurant and insisted on paying. Now it's my turn to take them out, but I'm like, down to my last \$20. Where can I take them so they feel I've treated them to something classier than my budget suggests?*

MG Ah yes, the old smoke and mirrors. I'd go to Great Eastern in Chinatown (649 Jackson, SF. 415-986-2500), which has some bountiful deals on set menus, and the room is spiffy. Or you could take them to dim sum at one of my favorite places, S&T Hong Kong Seafood (2578 Noriega, SF. 415-665-8338) in the Outer Sunset, and you will feast for cheap.

SFBG *What wine bars have the best pours? I mean top-of-the-glass for \$6. I'm a-thirsty, girl!*

MG Well, the folks working the bar at Castro's 2223 (2223 Market, SF. 415-431-0692,

www.2223restaurant.com) know their clientele well and do pretty big pours. Same with Laszlo (2526 Mission, SF. 415-401-0810, www.laszlobar.com). I also noted a fuller glass the last time I was at the Hidden Vine (620 Post, SF. 415-674-3567, www.thehiddenvine.com). And based on the number of loaded folks at the Wine Jar (1870 Fillmore, SF. 415-931-2924, www.winejar-sf.com), I'd say the generous pours are to blame.

SFBG *What would you say are the most "interesting" things you've ever eaten in the city?*

MG Some of the dishes at Spices! (294 Eighth Ave., SF. 415-752-8884) have definitely pushed the envelope for me. (Stinky tofu, intestine stew — and I don't care to have either dish ever again). The tendon pho at Pho Tan Hoa (431 Jones, SF. 415-673-3163) definitely rates on the funky meter — and I'm talking big hunks of tendon. **SFBG**

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Pioneers! O urban pioneers!

How to homestead without going rural

By Robyn Johnson
culture@sfbg.com

People are returning to land like it's the 1970s all over again, but they're not packing up for Vermont, letting their hair go au naturel, and unplugging from the grid to do it. Urban agriculture is sprouting up like, well, sprouts. And while we all feel strongly about sustainability and pay a lot of lip service to higher ideals, the majority of us probably aren't willing to adopt the radical homemaker lifestyle and sacrifice cell phone coverage, *The Colbert Report*, or regular social interactions. The following cursory guide highlights a few urban farms in SF and immediate environs where you can volunteer or access food, as well as resources for cultivating your space in the

concrete tangle (even if you live in a third-story apartment) and options for the time-honored tradition of gleanings.

MANY FARMHANDS MAKE LIGHT WORK

Community farms offer support not always available for the individual plots of community gardens. (Which typically have astronomically long wait-lists anyway), or even your own cramped Bay Area backyard. And for 60-hour-work-weekers, it might be taxing to grow more than a bit of basil or mold on that cheese in the back of the fridge. If you don't have the time, energy, space, or inclination to follow famed urban farmer Novella Carpenter's fantastic example (ghosttownfarm.wordpress.com), consider volunteering at the following places to satisfy

your green thumb's bidding.

As Chris Burley, the director of **Hayes Valley Farm** (www.hayesvalleyfarm.com) told me, "People are looking for a tangible way to get their hands dirty and address the impacts of our ecologically destructive, industrialized food system while doing something meaningful and connecting with their community." And that's exactly the goal that the farm, located off Laguna and Fell streets, has been aiming to fulfill since its inception as a way to revitalize an unused lot, once a freeway onramp, into a shared space.

Although the farm is still taking root, so to speak, the plan is to eventually grow enough fresh and organic food to feed the neediest nearby members plus

the volunteers working to cultivate the space. Education also plays a major part in the function of the project, with Thursday and Sunday "work parties" where people can get that hand-dirtying experience, as well as regular classes on urban gardening and permaculture.

Altho **Quesada Gardens Initiative** (www.quesadagardens.org) primarily operates as a community-directed organization that seeks to strengthen the social systems of Bayview-Hunters Point, local food production has become one of the top concerns of the neighborhood. The resident-led nonprofit connects and maintain backyard farms and free food-producing community gardens throughout the area. In one of the neater facets of its food justice work, the group also helps maintain the kitchen garden of roving supper club **Old Skool Café** (www.oldschoolcafe.org), which employs at-risk or previously incarcerated

youth. With such kick-ass people, it's no wonder that urban farm hero Will Allen adopted one of the satellite gardens on his visit to the Bayview. Community volunteer meetings and gardening days tend to be informal, so e-mail for specific opportunities.

Sometimes the best things in life really are free. Located at Gough and Eddy on land kindly lent by the Lutheran Church, **The Free Farm** (www.thefreefarm.org) intends to give away 100 percent of its produce. Still in its initial development stages, the fledgling project welcomes volunteers every Saturday and Wednesday from 10 a.m.-2 p.m. to help with the launch. Working in tandem with its sister organization, **The Free Farm Stand** in the Mission also offers fresh fruits and vegetables donated by other local urban farmers. Although places like **Little City Gardens** (www.littlecitygardens.com) and folks who glean from public land contribute, the bulk of the produce comes from the 18th Street and Rhode Island (www.18thandrhodeisland.org) farm maintained by the SF Permaculture Guild, which offers volunteer opportunities as well. With a goal to sextuple the farm's output within the next five years, it could probably use a little bit more help. Work days are on Friday.

For West Oakland residents, two nonprofits have been power-housing to combat the food desert that plagues the area. **City Slickers Farms** (www.cityslickerfarms.org) operates several all volunteer-run farms throughout the neighborhood that could always use a few extra work hands. Collectively these six lots cultivate ducks and chickens, bee hives, veggies, fruit trees, and medicinal herbs, the produce of which are distributed through the **Saturday Farm Stand** on a sliding scale or work-trade basis — no one's turned away. And if you still have a mighty urge for some composting, weeding, planting, and mulching, **People's Grocery**

(www.peoplesgrocery.org) runs three farms that constantly need tending. The 55st Street location tends fruit trees, culinary herbs, and vegetables; 59th Street is a slightly less cultivated space in collaboration with **Berkeley's Spiral Gardens Community Food Security Project** (www.spiralgardens.org), which runs its own food garden off Oregon and Sacramento streets for you West Berkeleyites. **People's Grocery's** newest land acquisition, the plot behind the California Hotel off of 35th and Chestnut streets, hosts a greenhouse and a biointensive microfarm that replaced its 3.5 acre Sunol site last January.

HOME SWEET URBAN HOMESTEAD

If you have access to private land to cultivate, or even if you don't, the following resources will set you on the path to food freedom. These classes, demonstration sites, and professional landscaping services will help you turn backyards, rooftops, and even windows into humming generators of small-scale urban agriculture.

Before you even think to take a shovel to your virgin backyard or start a worm bin, visit **Garden for the Environment** (www.gardenfortheenvironment.org). A one-acre demonstration garden in the heart of Golden Gate Heights that also teaches organic food production and sustainable landscaping with weekly workshops, you can see how it's done before trial-and-erroring on that graywater irrigation system or chicken coop. The resource directory on its Web site also serves as an invaluable aid for at-home troubleshooting. Hotlines for gardening and composting issues, where to find recycled lumber, how to test your soil, manure suppliers, wasp removal companies — it's all there.

DIY food production classes abound everywhere in the Bay Area but the one-stop shopper won't find a better resource than the **Institute of Urban Homesteading** (www.iuhoakland.com) in Oakland. It offers a

comprehensive curriculum ranging from beekeeping, butchery, goat farming, brewcraft, herbal medicine, bread making, fermentation, berry patches, and other topics of the same ilk. It's a real crash course in manifesting your inner Laura Ingalls Wilder. With no central location, classes are taught in the teachers' homes, which presents a neat opportunity to see real-time urban homesteading and the different ways people create sustainable places in an urban setting. Also consider **Urban Kitchen SF** (www.urbankitchensf.com) and **BioFuel Oasis** (www.biofueloasis.com) in Berkeley for supplementary courses.

If you're feeling overwhelmed and green behind the ears, several services will landscape your yard into a cornucopia of organic delectables and even continue the maintenance if you just can't do anything with that black thumb of death. **Star Apple Edible Gardens** (www.starappleediblegardens.com) provides a range of services throughout the Bay Area, the simplest being consultations and composting tutorials. You also can order ready-made kitchen gardens or go whole kit and caboodle and have customized "garden design and installation, pathway and hardscape installation, irrigation design and installation, planting, plant feeding and cultivation, regular harvesting of your garden crops, and design, installation, and maintenance of composting systems." Other similar businesses include **All Edibles** (www.alledibles.com), which specifically works with East Bay dwellers, and Chris Sein of **Wildheart Gardens** (www.wildheartgardens.com), who also consults on backyard chickens and mushrooms.

For a lot of us in the Bay Area, the dream of having a backyard is about as likely as Glenn Beck admitting that Obama is not a herald of an impending Orwellian dictatorship. So what can the more dispossessed among us do to return to the

soil? Popular in Europe and becoming more so here, rooftop gardens are a great solution to space issues. **Graze the Roof** (www.grazetherooftop.blogspot.com), the community vegetable patch on top of Glide Memorial Church, hosts rooftop gardening workshops. You can also gain experience by volunteering on work days every Thursday or first Saturdays. For those feeling less than philanthropic or sociable, pop over to your local bookstore to pick up the *Use Your Roof Guidebook by Bay Area Localize* (www.baylocalize.org). Seven bucks and four easy chapters gets you on your way to a more edible roof.

For balcony-less apartment dwellers, and maybe those with vaulted ceilings, window farms have become the new rooftop gardens. An open-source project that's evolved over the past year, **Windowfarms** (www.windowfarms.org) gives how-tos for its innovatively cheap and space-conscious hydroponics system — jerry-rigged from repurposed plastic water bottles, tubing, and fish tank pumps that hangs in vertical columns in the window — as free PDFs on its Web site. It also hosts community boards where members share improvements to the system, which is constantly being updated. Alas, window farms can only really successfully raise leafy greens, but having a homegrown salad in a studio apartment is still pretty darn amazing.

YARD SHARING IS CARING

If you already have your urban farm busting along — or even just a prolific citrus tree — then yard-sharing is a great way to spread the fruit of your labor throughout the community. **Neighborhood Fruit** (www.neighborhoodfruit.com), **SF Glean** (www.sfglean.org), and **Produce to the People** (www.producetothepeople.org) will gladly help you to unload the excess bounty and distribute it to the hungry. **sfbg**

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Free crystal glass!

Culinary adventures in Asian dessert cafes

By Caitlin Donohue
culture@sfbg.com

Should ceaseless hangovers and clumsy, inebriated behavior ever sour you on the drinking scene, you could do worse than while away an evening in one of SF's many pan-Asian dessert cafes. Cheap prices, pleasant late-night crowds, cultural cachet ... the sole caveat being that, for the neophyte dabbler in casual Asian cuisine, menus can approach this side of incomprehensible. This thought came to me midway through ordering at **Tapioca Express** (1522 Fillmore, (415) 346-6600. www.tapiocaexpress.com). A whim had struck me for bubble tea, but in my naiveté, I had come unprepared for what lay ahead. A universe of flavors, forms, and toppings were at my fingertips — it's not unusual for a café to feature more than 80 bubble tea options; variations on form, flavoring, and toppings ("free crystal glass," which to me sounds like a great deal on street drugs). Even ignoring the savories, I was at a loss.

But I squashed the disorientation and walked away with an avocado snow, a tapioca-beaded milkshake whose creamy taste will dispel any hesitation you have toward desserts made from nacho ingredients. Sitting with my prize and savoring the peaceful, nonalcoholic hum around me, I knew: I was hooked. I needed more dessert cafe. And thus it began, the adventures of a white girl in the land of taro, grass jelly, and tadpoles.

As if the culinary adventures at **Creations Dessert House** (5217 Geary, (415) 668-8812, www.creationsdessert.com) weren't enough food for thought, the ambience, as in other specimens of its genre, strikes an abate balance between coffeehouse

and sit-down restaurant. Rather than highlighting its bubble teas, the ginormous menu focuses on hearty snacks, from fast food-like "value boxes" to potato polenta-esque radish cakes topped with fish sauce, and elaborately plated desserts (bowls of cubed fruits and ice cream nestled neatly alongside each other, rather than the helter-skelter mix-up found on most Western plates). The waitress will bring you complimentary hot tea while you ponder your options.

An after-school crowd and a more fast food vibe prevails at **Quickly** (2116 Irving and various SF locations, (415) 665-3090, www.quicklyusa.com), a global megachain that provides a gateway to bubble tea from New Zealand to Singapore. I learned about Quickly's ubiquity from the café's helpfully excessive signage, which also alerted me to its "new healthy fashion food" with "fiber green milk tea, black rice, and collis milk." Eschewing the fried mini octopi and hot grass jelly, a plant-based pudding treat, I opted for a saccharine sweet rose bubble tea. And, in a bit of providence, I tried the Hong Kong egg puff, which turned out to be a crispy, waffle-bubble wrap marriage. It's folded into a paper envelope, which fit nicely into my heart. New favorite thing!

Imagine, then, my elation at discovering that this mysterious egg puff was not a solely corporate creation — that, in fact, a sojourn into the Outer Sunset (SF's epicenter of Asian dessert pleasures) will reveal **Eggettes** (3136 Noriega, (415) 681-8818, www.eggettesf.com), whose specialty is the puff. Eggettes has the distinction of three flavors; original, chocolate, and honey-

GUARDIAN PHOTO BY MATTHEW REAMER

37 DEGREES DESSERT CAFÉ



dew, whose golden-brown crust cedes to a chewy green dough within. Eggettes features the usual phalanx of bubble teas, and for the packs of adolescents usually present, not just free wireless but free computers! Imagine! Should you go, try the rice rolls, flat noodles rolled into delicious chewy nuggets, accompanied by peanut and hoisin sauce.

The challenge of dessert cafes may be what relentlessly pulls us to them — the variety of their wares. After all, the menu at **37 Degrees Dessert Café** (1155 Taraval, (415) 566-3887) is a solid 10 pages long, filled with evocative photos to guide your deliberations. Dare you try the Deep Sea, whose striated layers of sweet liquid and "coral jellies" resemble nothing more than the dentist office's saltwater aquarium tank

poured into a tall ice cream sundae glass? Will you opt for the crystal rolls at **100% Sweet Café** (2512 Clement, (415) 221-1628), small rice paper sachets of sugary goo, fresh strawberries, and mangos that constitute the most difficult and slippery food item to eat ever?

All told, the dessert cafes made a distinct impression on me. Situated at a small table, plied with free hot tea, megalith menu in hand detailing lobster balls, black pearl barley, and cold tofu flakes curdled in a wooden bucket — it's easy to lose a few hours contemplating the fact that one will never, ever know all there is to be eaten under the sun.

But a girl can try. Osmanthus jelly with a side of explosive eggs, please? **SFBG**

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We're used to well-crafted, artisanal cocktails year-round in our city, and some bartenders showcase the bounty of the seasons in their cocktails, using local fruits, herbs, vegetables. It's easy to take the abundance of the region for granted, but let's not and remember to enjoy what can happen when fresh produce and spirits get into the right hands. Here are a few places and drinks we recommend as winter turns to spring. (Virginia Miller)

BEEF COCKTAILS AT THE ALEMBIC

The Alembic offers quite a selection of spirits and beer, plus some of our city's best cocktails, including New Orleans' classics done right. (Thankfully, the bar doesn't let the small space get too crowded, it regulates crowds at the door during peak hours. Even so, I prefer "off" times during the afternoon or early weeknights). The staff knows its stuff, so go ahead and ask them to make you something off menu with your favorite spirit as a base. In recent weeks, I've seen wonders worked with fresh produce on hand, whether it beets, ginger, or even galangal. A couple versions of a beet cocktail wowed me each time, the latest being a Rittenhouse Rye base with dry vermouth, red wine vinegar, orange zest muddled with sugar, and plenty of beets for a glowing red hue. Topped with a celery leaf and splash of sparkling wine, it's a tart, earthy, slightly effervescent delight. If no beets are in house, you can't go wrong with menu staple, Southern Exposure (\$10), a Junipero Gin cocktail brightened with mint leaves, lime, a touch of sugar and a shot of fresh celery juice.

1725 Haight, SF. (415) 666-0822, www.alembicbar.com

KUMQUAT CAIPIRINHA AT NOPA

If you want to be ahead of the curve tasting a new small batch spirit no one has heard of or cocktails unlike anyone else's, Nopa is your spot. Bar man-

ager Neyah White, who's always ahead of trends and has a pioneer's taste for the untried, has introducing me to spirits I'll later hear everyone talking about. Neyah and the Nopa bar staff create luscious cocktails — try one of their sherry or white whiskey renditions for a proper use of the spirits. If you're lucky, the kumquats they've been procuring for weeks will still be on the menu for a kumquat caipirinha (\$9). I've had kumquats in a number of cocktails — the juicy tart is a lifelong favorite taste. Not only are Nopa's kumquats the best I've had in recent memory, but the use of Boca Loca Cachaca and fresh lime with the plump, tart citrus makes for a bracing drink: pleasantly sweet, floral, tangy. I ate every kumquat out of the glass.

560 Divisadero, SF. (415) 864-8643, www.nopasf.com

KENTUCKY BUCK AT RICKHOUSE

Rickhouse has one of those dream menus for cocktailians: pages and pages of flips, fizzes, and punches. The atmosphere holds the magic mustiness of a dim old bourbon house — without the must. (You just have to brave — or avoid — the Financial District happy hour mobs). From Rickhouse's beverage director, Erick Castro, comes a drink created last spring that has thankfully stuck around: the Kentucky Buck. A refreshing bourbon and ginger beer cocktail (\$8), it is one of the best-balanced bucks I've tasted. ("Buck" is the historic name for drinks involving a base spirit, citrus, and ginger beer or ale). Bourbon is served with organic Monterey Bay Farms' strawberries, lemon, Angostura bitters, then topped with ginger beer. Refreshing and spring-like, it's nuanced, showcasing all the strawberry's best assets without overstepping into sweet territory.

246 Kearney, SF. (415) 398-2827, www.rickhousebar.com

RICKHOUSE



GUARDIAN PHOTO BY VIRGINIA MILLER

TRACK 42 AT 15 ROMOLO

Thankfully, this cocktail has been on the menu a while, a glass of layered delights from one of our city's best all-around bars, 15 Romolo. Track 42 (\$12) is an exhilarating fresh garden of a drink made with 42 Below Manuka Honey Vodka, basil, unfiltered apple juice, lemon, and egg white. You won't go wrong with most anything on (or off) the menu, but this treat involves more complexity and nuanced flavor than the "vodka cocktail" label would suggest, and is a favorite among many, many delectable drinks. Other highlights: I love the Prohibition-era elegance, laid back staff, and legendary Chartreuse Gong Shows — *American Idol*-like karaoke shows with judges, a giant gong if you suck, and, yes, shots of chartreuse for everyone. 15 Romolo is the bar I wish

was in my neighborhood. 15 Romolo Place, SF. (415) 398-1359, www.15romolo.com

EVERGREEN AT RANGE

Range sets the standard for experimental but refined cocktails. This is one of the great neighborhood restaurants, but it's also a worthy bar destination. You can expect fresh and inventive here every time — with classic cocktail sensibilities. The Evergreen welcomes spring with gusto in the form of citrus and herbs. Plymouth Gin and St. Germain accompany fresh kumquat juice, sage, and lemon. Smooth and bright, not one flavor overpowers the other, but all meld nicely. If tequila is more your speed, try the Malia with Pueblo Viejo blanco tequila, lime, egg white, cinnamon bitters, and a winning duo of quince and apple. 842 Valencia, SF. (415) 282-8283, www.rangesf.com



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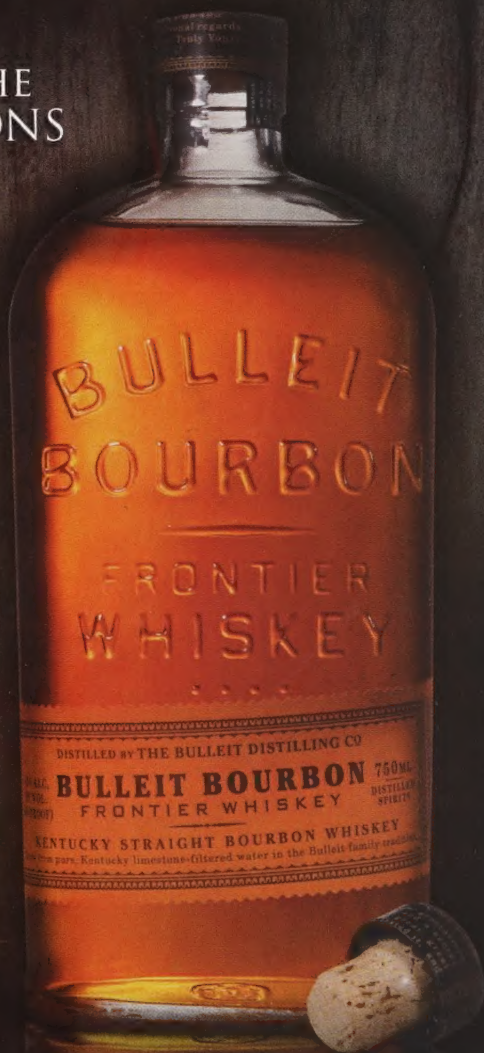
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